Apollo's Banquet:

CONTAINING

Instructions, and Variety of New Tunes, Ayres, Jiggs, and several New SCOTCH Tunes

FOR THE

TREBLE-VIOLIN.

To which is added,

The *Tunes* of the newest *French Dances*, now used at *Court* and in *Dancing-Schools*.

The Fifth Edition,

with new Additions.

In the SAVOY: Printed by *E. Jones*, for *Henry Playford* at his Shop near the *Temple* Church, and at his House over-against the *Blue-Ball* in *Arundel-Street* in the *Strand*, 1690.

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CONTAINING

Inventions, and Variety of New Tunes, Airs, Jigs,

and several New SCOTCH Tunes

FOR THE

TREBLE-VIOLIN.

To all *Ingenious Lovers* and *Practitioners* of MUSICK.

THE **Treble-Violin** *is at this present the only Instrument in fashion, and the delight of most Young Practitioners in* Musick *for its cheerful and sprightly Sound, in setting forth the new Airy Tunes of these Times; this Choice* Banquet *(being first Collected by* Mr. John Playford, *deceased) is replenished with variety of New and Delightful Tunes proper to this Instrument, and also to the* Flute *or* Recorder, *being most of the newest Tunes, Ayres and Jiggs, used at Court, and at the Publick Theatres: To which is added, the Tunes of the French Dances now used at Court and Dancing-Schools: being a Work very necessary to all that Play to Dancing, either in City or Country.*

And also for the benefit of such Learners as live Remote from any Professed Teachers, there are in the following Pages set down (in the plainest Method could be invented) some Practical Rules and Instructions for Beginners, by which, since the first Publication hereof, several Persons have, only by these Instructions, attained to play indifferently well. And now the former Impression being sold off, and called upon for more, I have in this Sixth Edition left out some of the old Tunes, but in their places added twice as many new ones, with divers new Scotch Tunes; all which Tunes may properly be played also on the Flagelet, *by such as are skill'd in the knowledge of pricking Tunes by Notes. The whole, as it is now Corrected and Published, I question not but will be kindly accepted by all Ingenious Lovers and Practitioners of MUSICK; which is the hearty desire of*

Your Friend,

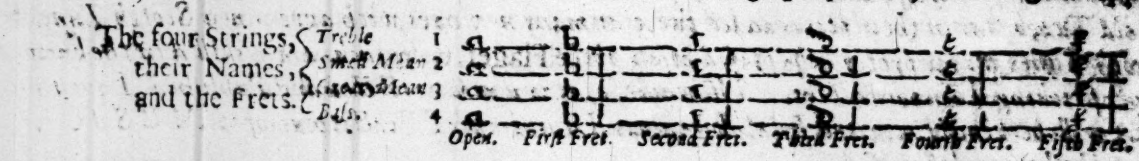
H. P.

Instructions for *Beginners* on the Treble-Violin.

HEre are, for the benefit of ſuch as deſire to learn on the *Violin*, and may live in the Country far from any profeſſed Teachers, ſet down theſe brief *Inſtructions*.

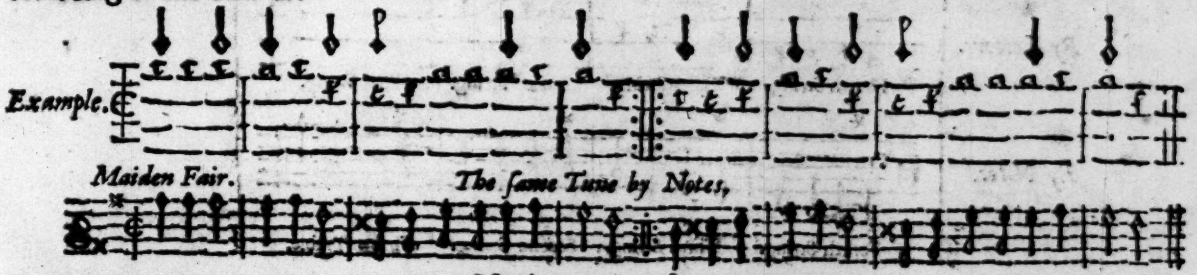
Firſt, It is uſual for the *Practitioners* to learn on the *Treble-Violin* by Ear; (but few there are that do ſo that ever attain to true ſtopping in Tune at firſt:) Therefore, for a more true and ſpeedy way of learning to ſtop all Notes in Tune, here is a Rule ſet down by Letters on four Lines aſſigned to the four ſeveral Strings, by *Frets* and *Stops* on the Neck of the *Violin*, which is a way known to be uſed by the beſt *Teachers* in and about *London*, as a moſt ſure and eaſie way for the firſt entring their Scholars; and after, to cut them off when they became perfect in the knowledge of all the ſeveral Notes, and their true ſtopping in Tune. *Note:* That from the firſt Fret to the ſecond, is a Semitone or half Note; but from the firſt to the third, is a whole Tone or perfect Note; and ſo is the third to the fifth.

For accompliſhing of which, procure him of whom you buy your *Violin*, or ſome other Artiſt, to tye five Frets on the Neck of your *Violin*, as is on the Neck of a *Viol* or *Lute*, at a true diſtance. Your *Violin* being thus fretted, it will be proper next to underſtand the way of Tuning it, which is by Fifths, that is, five Notes each String higher than the other. For the better underſtanding of which, this Example hath the Letters upon the four Lines alluding to the four Strings of the *Violin*, *viz.* That *b* is the firſt Fret, *c* the ſecond, *d* the third, *&c.* *a* is the String open, that is, the String unſtopp'd.



Thus in the following Example, which is a Tune, as the Letters are variouſly placed on the four Lines, ſome upon one Line, and ſome upon another; ſo they are to be ſtopt on the ſeveral Strings, according to their

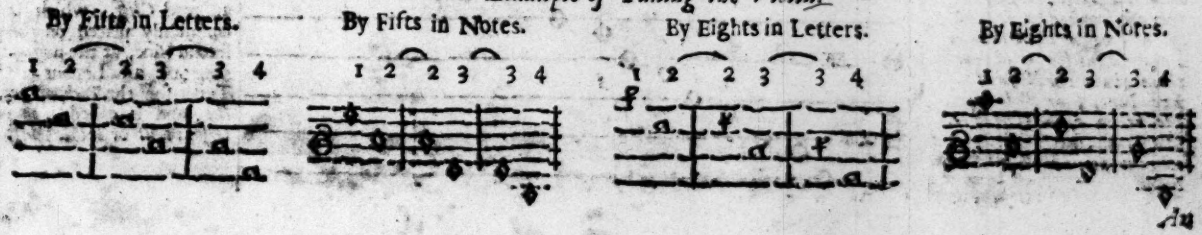
their places when ſingle: It begins with three f's alone on the ſecond Fret of the Treble or higheſt String, and is to be ſtopt with the ſecond Finger, and ſtruck with the Bow three times; the fourth Letter is a, which is the String ſtruck open; the fifth is f again, as before; the ſixth is f upon the ſecond String, ſtopt on the fifth Fret, and ſo forward: The ſame Tune being placed under it in Notes, according to the *Gam-ut*.



Of Tuning the VIOLIN.

Next, for the Tuning your *Violin*, there be two ways; firſt, by Fifths, which is moſt uſual, and is Tuned, the Strings open; ſecondly, by Eighths, that is, by ſtopping the fifth Fret, which is *F*, *viz.* Firſt, to wind up the Treble as high as it will bear without breaking, ſound it with your Bow to the ſecond, and you will hear it an Eighth to the Treble; which done, ſtop your Second in like manner in f, and tune your Third to that; and laſtly, ſtop your Third in f, and tune your Fourth to that: When thus tuned, if you ſtrike your Treble and Second together without ſtopping, you will find it a Fifth, and ſo the reſt to be Fifths to each other. By this Rule your four Strings will be in Tune, and you may proceed to play thoſe Tunes foregoing.

Another Example of Tuning the Violin.



An

Instructions for *Beginners* on the Treble-Violin.

HEre are, for the benefit of such as desire to learn on the *Violin*, and may live in the Country far from any professed Teachers, set down these brief *Instructions*.

First, It is usual for the *Practitioners* to learn on the *Treble-Violin* by Ear; (but few there are that do so that ever attain to true stopping in Tune at first:) Therefore, for a more true and speedy way of learning to stop all Notes in Tune, here is a Rule set down by Letters on four Lin
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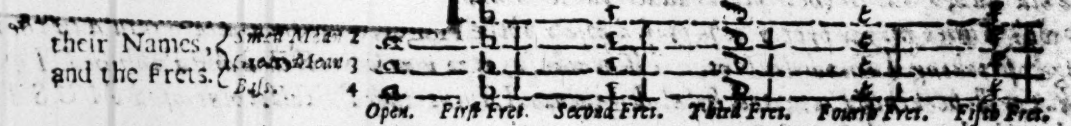
FOXING

their Names, and the Frets.



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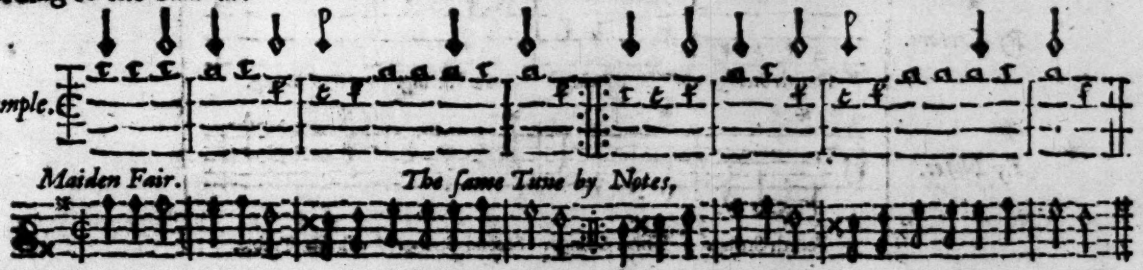

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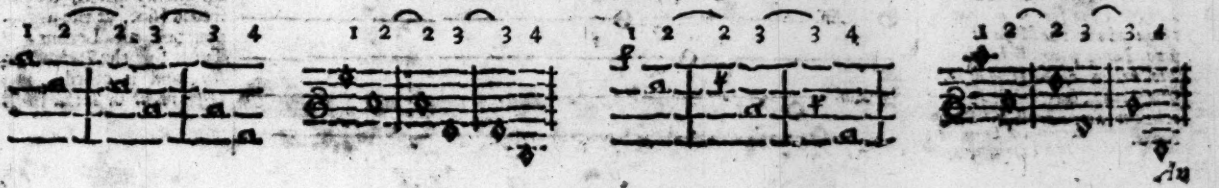
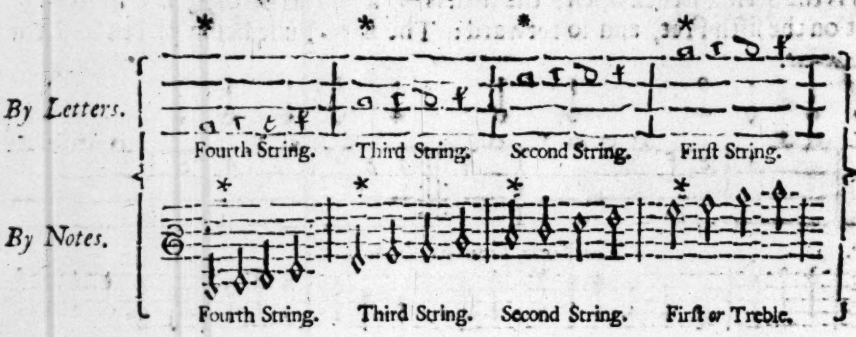
Another Example of Tuning the Violin.



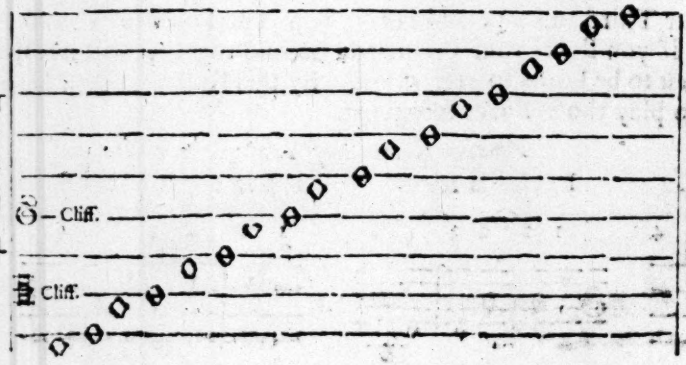
An Example of the ſeveral Notes as they aſtend on the four ſeveral Strings, from the loweſt to the higheſt, by Letters and Notes.



The Scale of Muſick, *called the* Gam-ut, *being ſo much as contains the compaſs of Notes uſed on the* Treble-Violin.

On the middle five Lines and their Spaces are prick'd all Leſſons, and if there be Notes above or below theſe, they are ſupplied by adding a longer Line for them above the five Lines, or elſe below the five Lines, as occaſion does require.

	cc ſol fa
	bb fa b mi
	aa la mi re
	g ſol re ut
	f fa ut
	e la
	d la ſol
	c ſol fa
	b fa b mi
	a la mi re
	g ſol re ut
	f fa ut
	e la
	d la ſol re
	c ſol fa ut
	B fa b mi
	A la mi re
	G ſol re ut

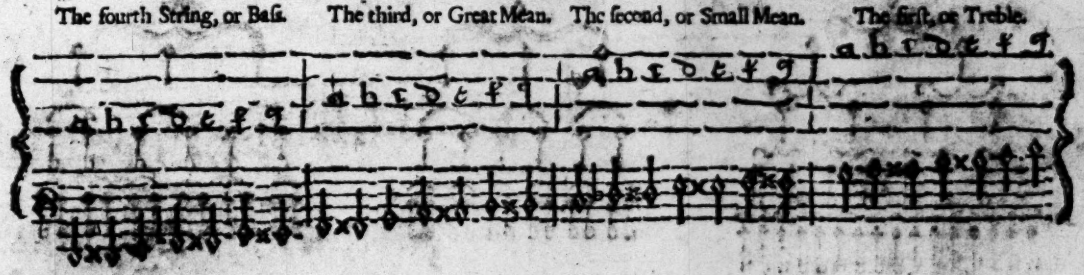


This *Scale* or *Gam-ut* doth direct you to know the places of the Notes both in Lines and Spaces, above and under your aſſigned *Cliff*, which is commonly placed on the ſecond Line, at the beginning of all Leſſons or Tunes for the *Treble-Violin*, and is called, The *G ſol re ut* or *Treble Cliff*.

As

As for distinguishing the *Flats* and *Sharps*, which expreſs Semitones or half Sounds, the following Table doth direct: ♭ is marked for Flat, and makes the Note half a Tone or Sound lower, or (as we say) flatter; and the Sharp is marked thus ♯, which is half a Tone or Sound higher, as you will find in the Uſe by Frets or Stops; for the diſtance of two Frets is a whole Note, and from one Fret to the other is but an half Note.

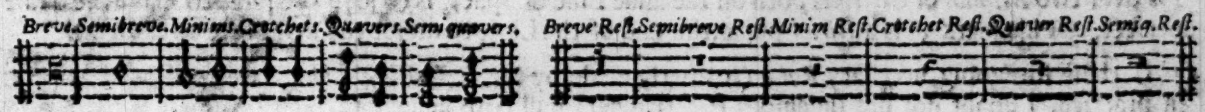
An Example by Letters or Notes, aſcending from the loweſt Note of the fourth String, to the higheſt on the Treble, wherein the aſſum half Notes (Flats and Sharps) are expreſſed.



By obſerving of this Rule, you may prick any Tune out of Notes into Letters, or out of Letters into Notes.

Laſtly, it will be neceſſary to know the Names and Meaſure of every Note, as to their due proportion of keeping the true Time of Muſick; for which, this following Example will direct you.

A Table of the Notes and their Names, with the Characters for Reſts or Pauſes, as they are uſually marked.

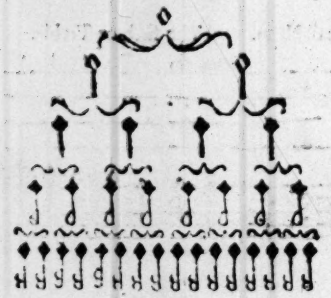


In

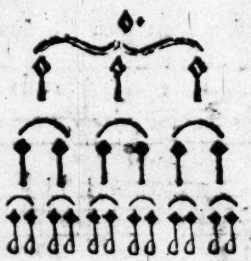
In *Muſick* have been in uſe four or more Proportions of *Time*, but at preſent two is only uſual, *viz.* Firſt, the *Common* or *Semibreve Time*; ſecondly, the *Tripla Time*: The *Common Time* is multiplied from the *Semibreve* or whole Meaſure by Two's, whoſe Mark or Signature is thus C.

The *Tripla Time* is moſt uſed for *Galliards*, *Corants*, *Sarabands*, and *Jiggs*, whoſe Meaſure is by three *Minims*, or by three *Crotchets*, and the Signature is thus $\frac{C}{3}$

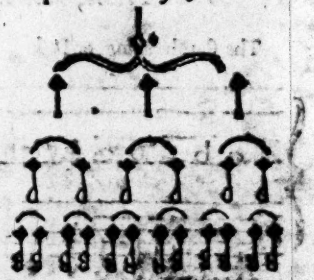
Common Time.



Tripla Time by 3 Minims.



Tripla Time by 3 Crotchets.



These ſeveral Notes have uſually a Prick adjoyned to them, which augments that Note to which it is ſet to be half ſo much more in proportion: For Example; if a Prick be joyned to a *Minim*, then that *Minim* which was but two *Crotchets*, is by that made three, for prolongation of the Sound; and ſo the like with other Notes of greater or leſſer Meaſure.

Example.

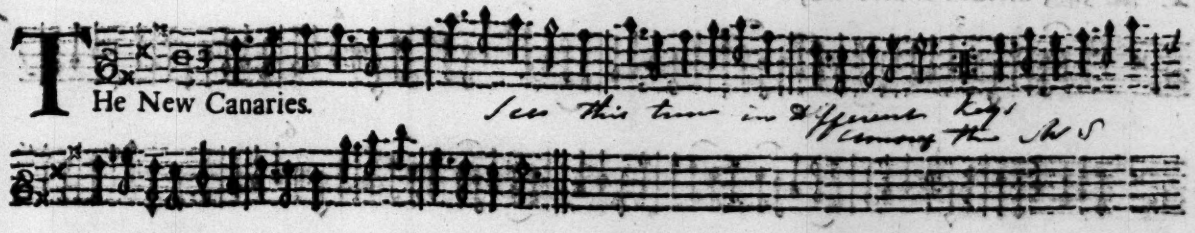
Note: When theſe *Tyes* ⌒ are put over two or three *Quavers* or *Semiquavers*, it ſignifies, That thoſe Notes ſo tyed are to be ſlurr'd, or to be play'd with once drawing the Bow; and ſometimes a *Tye* over two *Minims* or *Crotchets* both on the ſame Line or Space, is to joyn the ſame to make the Time perfect. This mark √ is a *Direct* put at the end of the Line, to direct the firſt Note on the next.

If theſe foregoing neceſſary *Rules* (formerly made by Mr. *John Playford*) are well obſerved and put in practice, I doubt not but Ingenious Practitioners will reap benefit thereby: Which is the hearty deſire and wiſh of

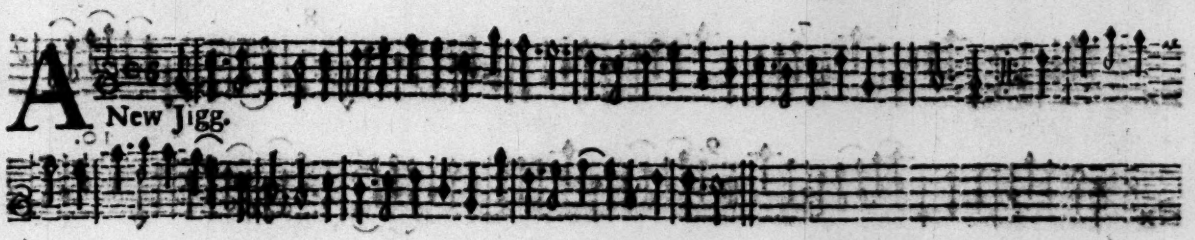
Your Friend H. P.

Choice new Tunes, Jiggs, and Dances, for the Treble-Violin.

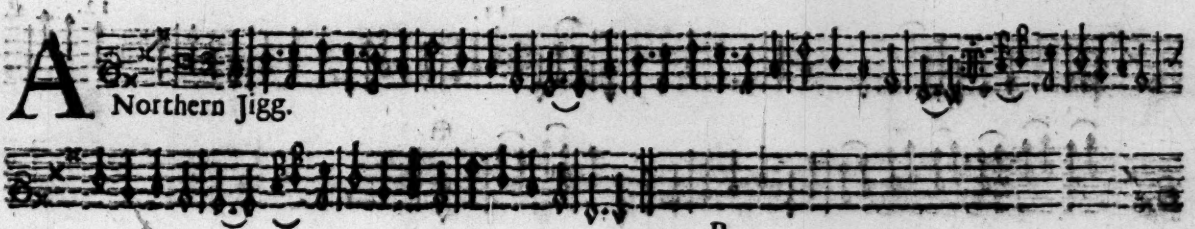
1 THe New Canaries.



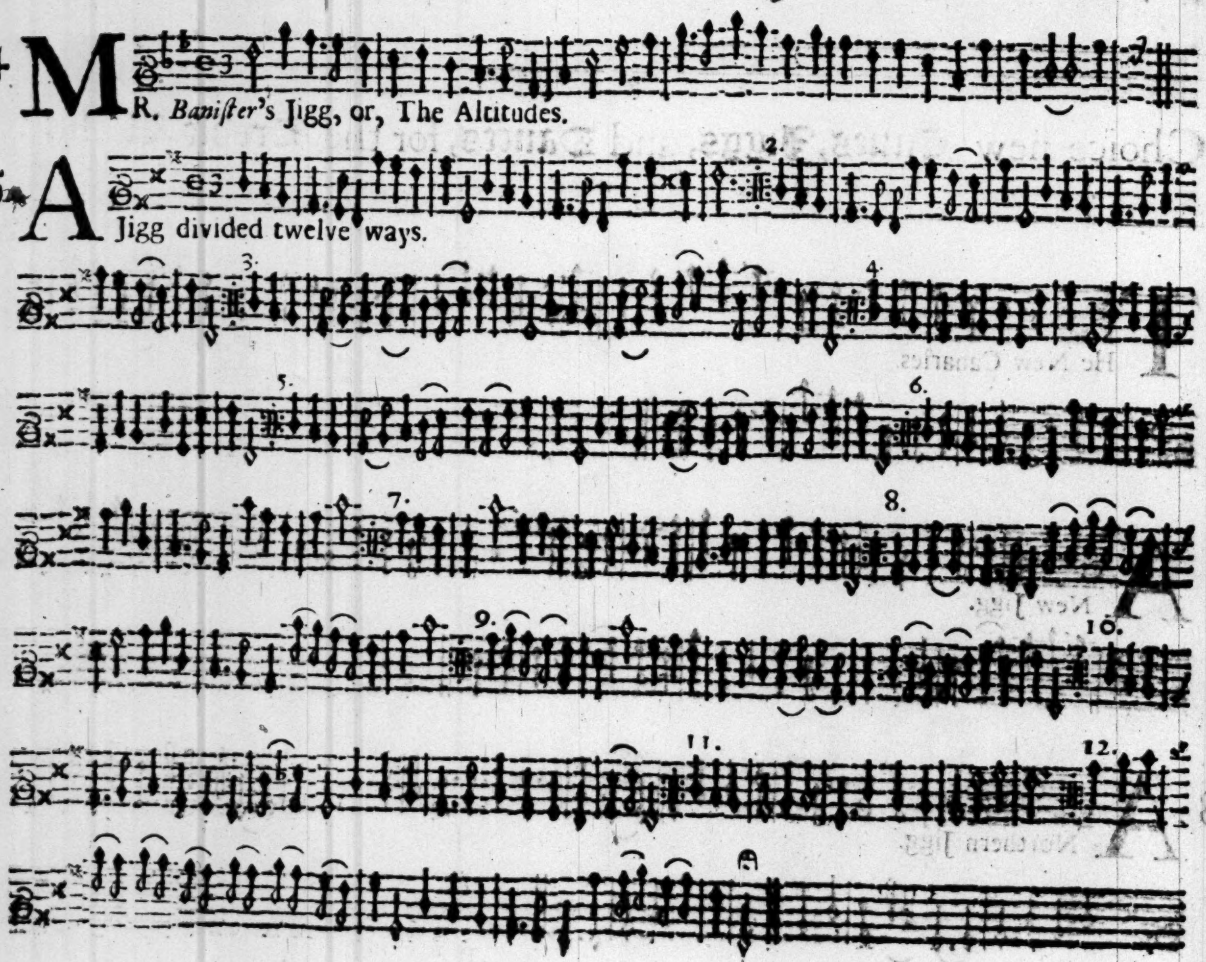
2 A New Jigg.



3 A Northern Jigg.



4 MR. *Banister*'s Jigg, or, The Altitudes.



5 A Jigg divided twelve ways.

6 I

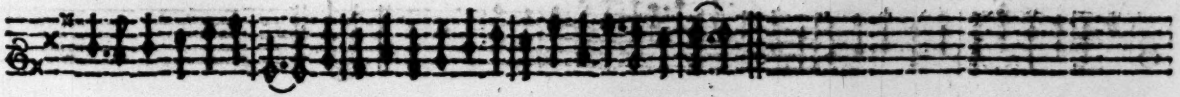
Nner Temple Jigg.

7 M

Idlle Temple Jigg.

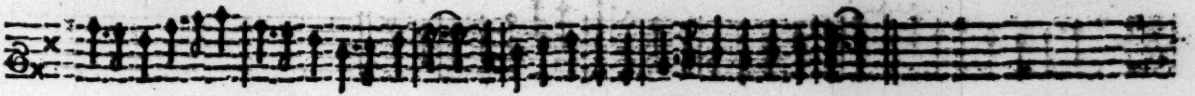
8 L

Incolns-Inn Jigg.

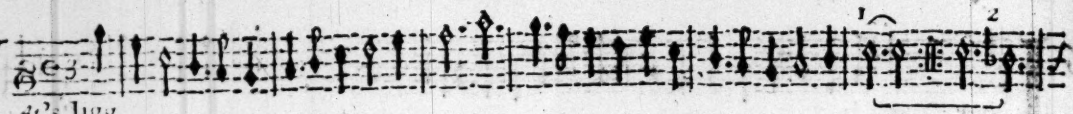


9 G

Rays-Inn Jigg.

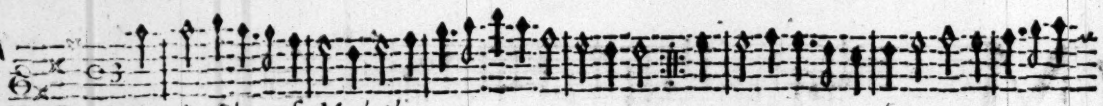


10 W

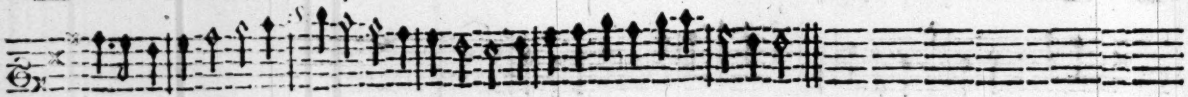


At's Jigg.

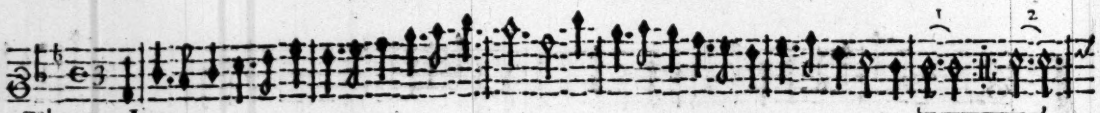
11 T



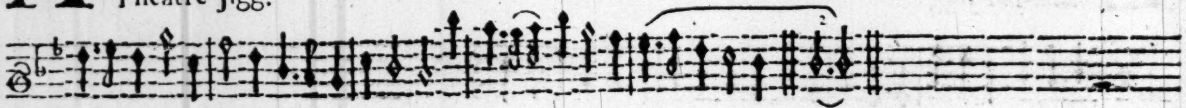
He Dance in the Play of *Macbeth*.



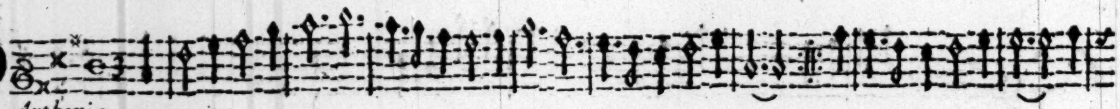
12 A



Theatre Jigg.



13 P



Arthenia.

See this in 4 Lines in Playfords Skill

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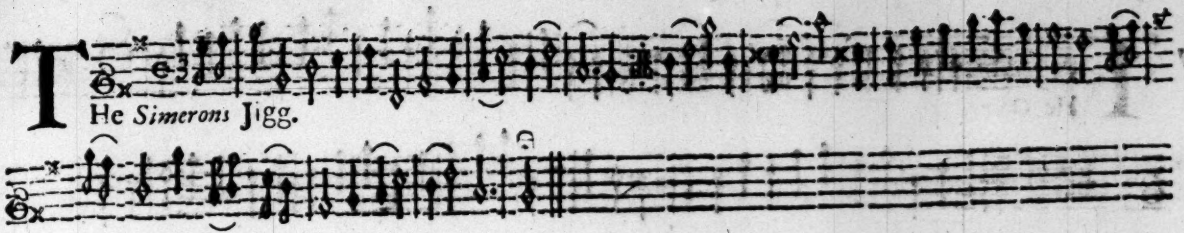
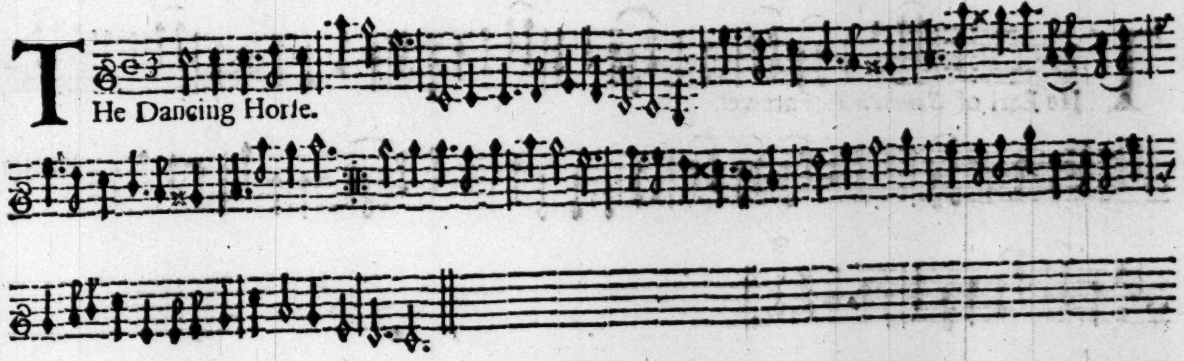
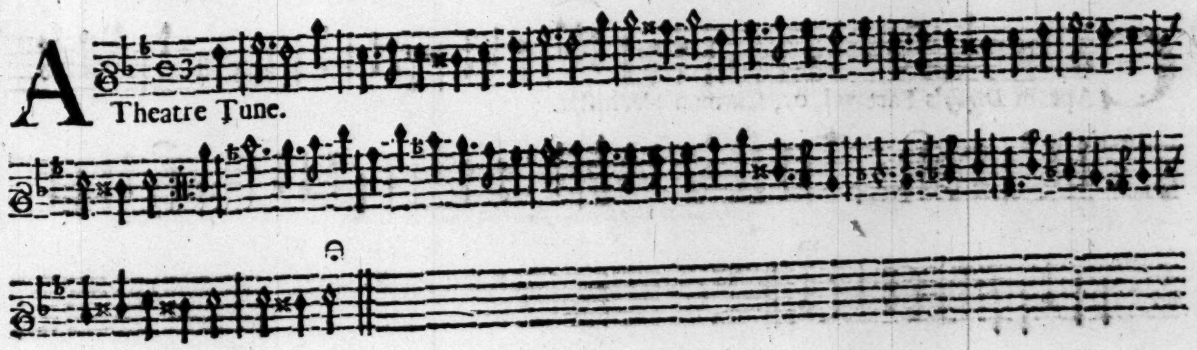
4 The *Simerons* Jigg.



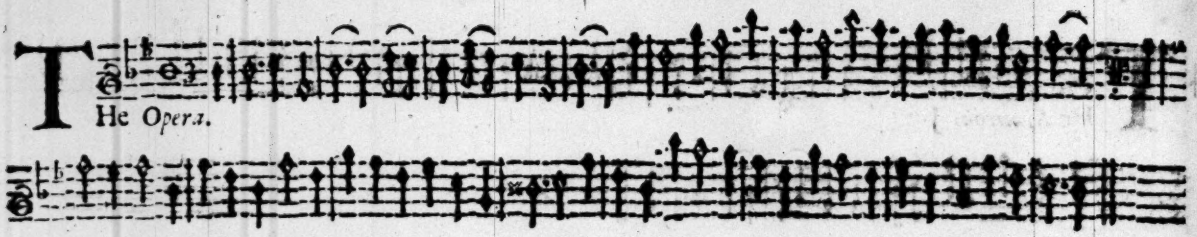
5 The Dancing Horſe.



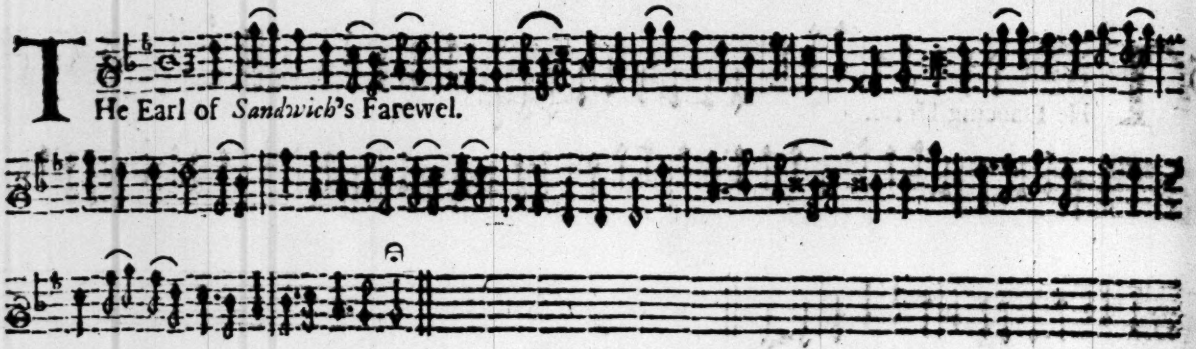
6 A Theatre Tune.



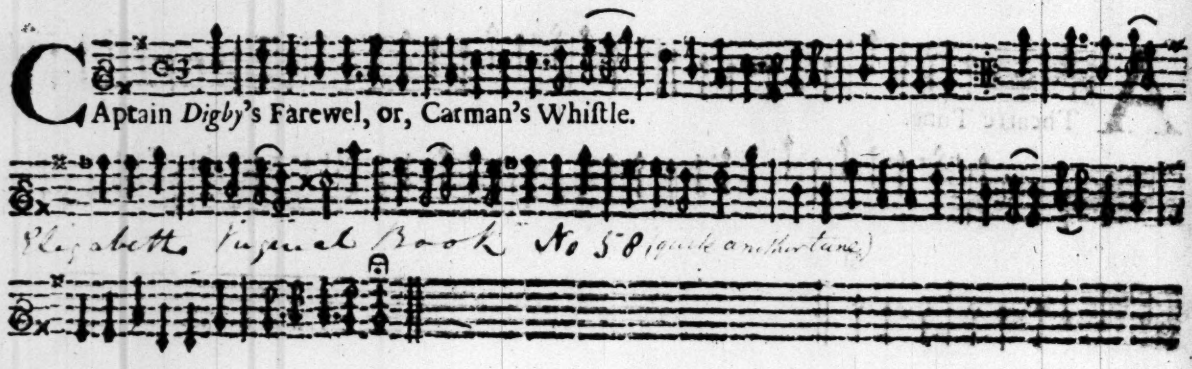
17 THe *Opera.*

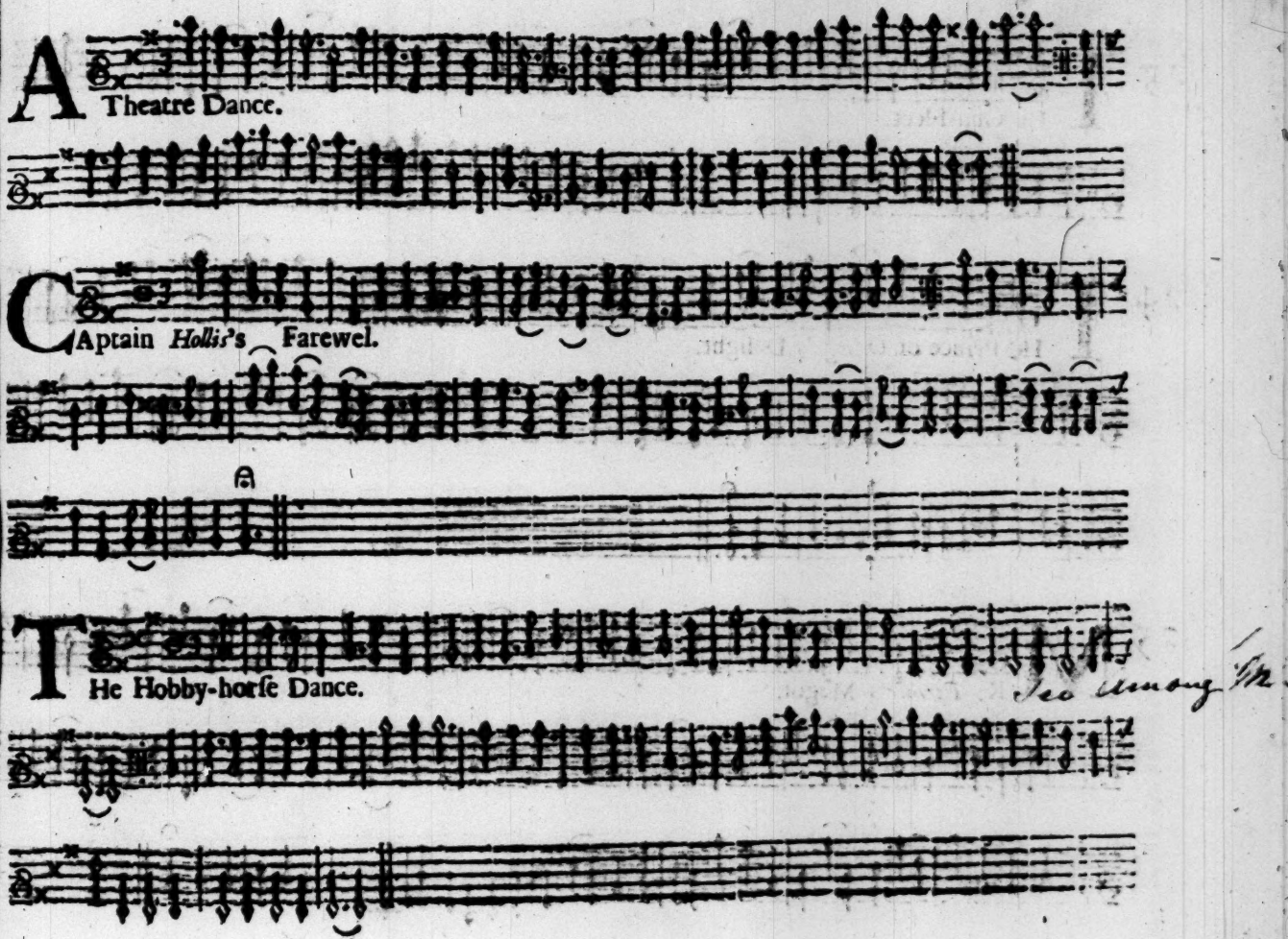


18 THe Earl of *Sandwich*'s Farewel.

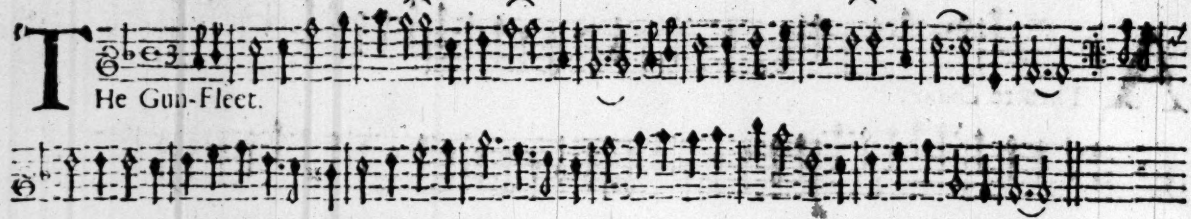


19 CAptain *Digby*'s Farewel, or, Carman's Whistle.

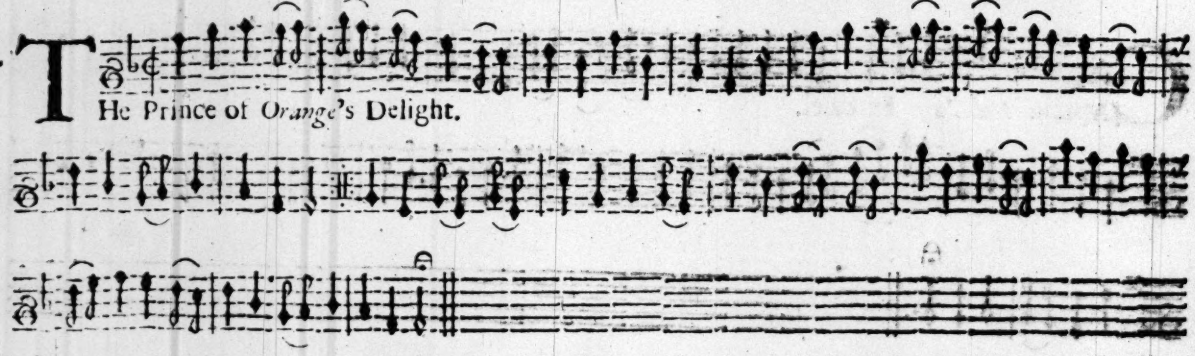



A
Theatre Dance.
C
Aptain Hollis's Farewel.
A
T
He Hobby-horse Dance.

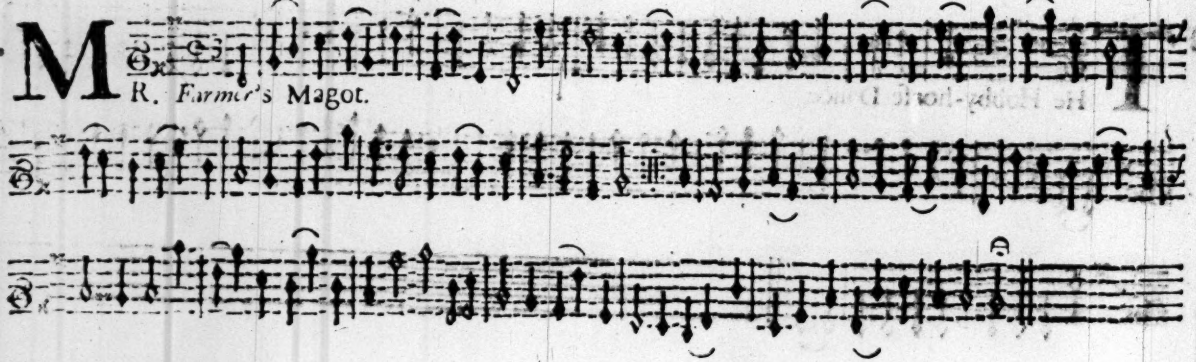
23 THe Gun-Fleet.



24 THe Prince of *Orange*'s Delight.



25. MR. *Farmer*'s Magot.



26 COme Boys fill us, &c.

A bumper Let's make the nation roar Shis groom sick of a Rumper That lick on the old score

from D'Urfey's The Virtuous Wife 4to 1680

27 SAwney was tall and of noble race And lov'd me better than any one

28 FY, nay, prithee John! do not quarrel man, Let's be jolley & drink about

29 P

Holander.

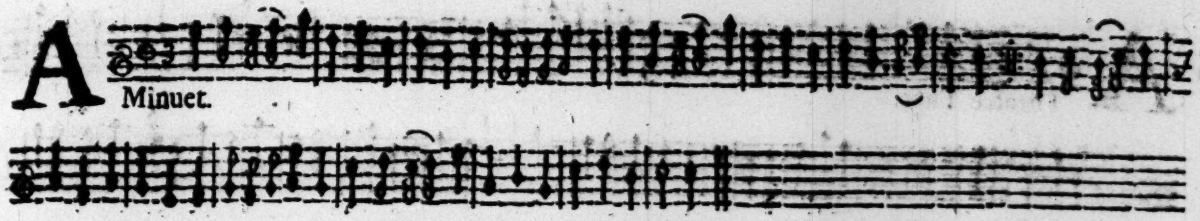
30 A

Scotch Tune.

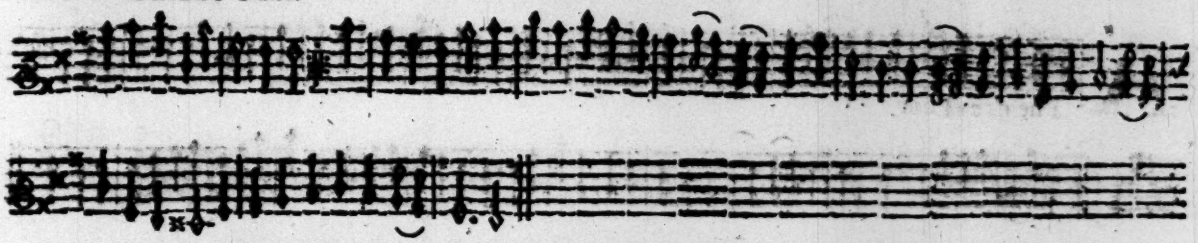
31 A

Scotch Tune.

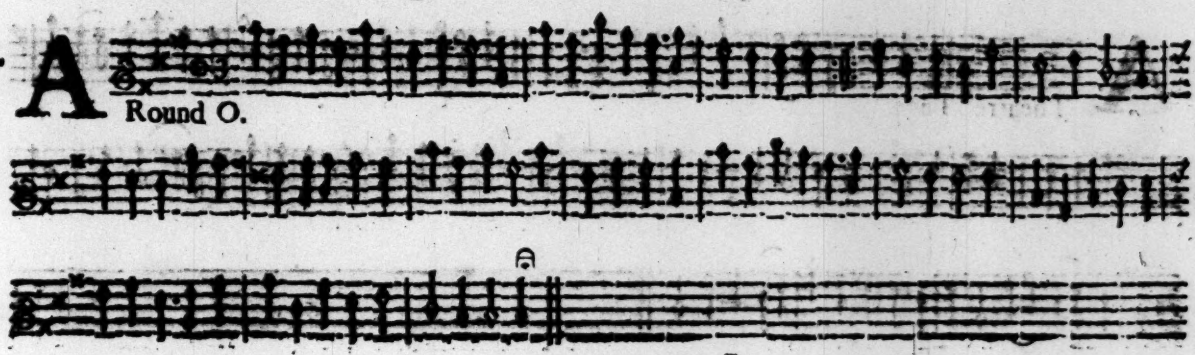
32 A Minuet.



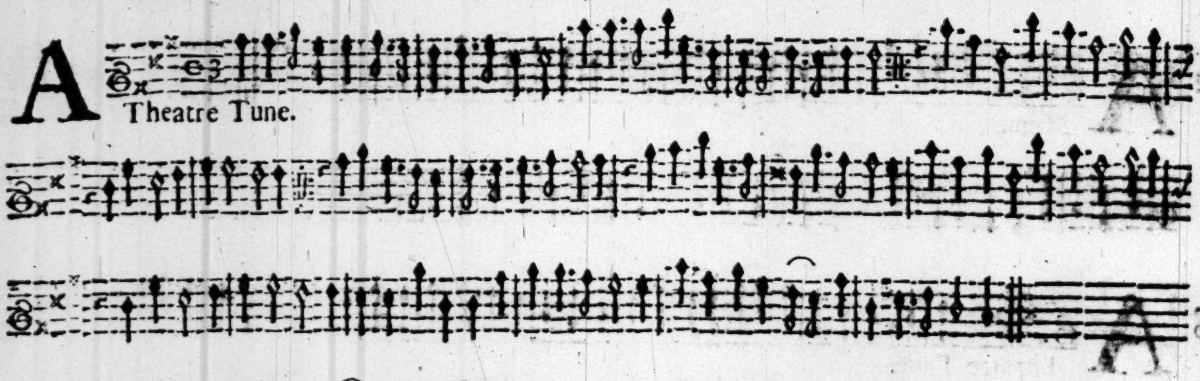
33 A Theatre Tune.



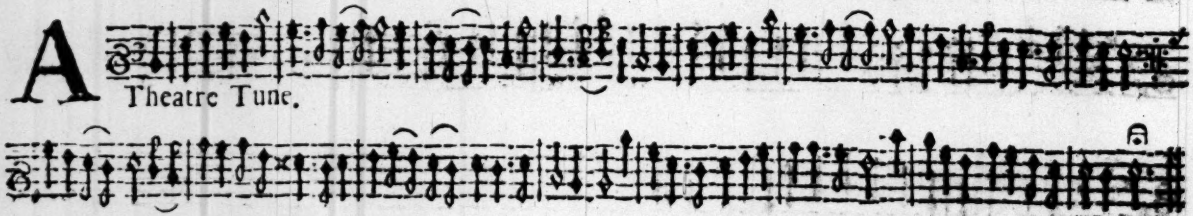
34 A Round O.



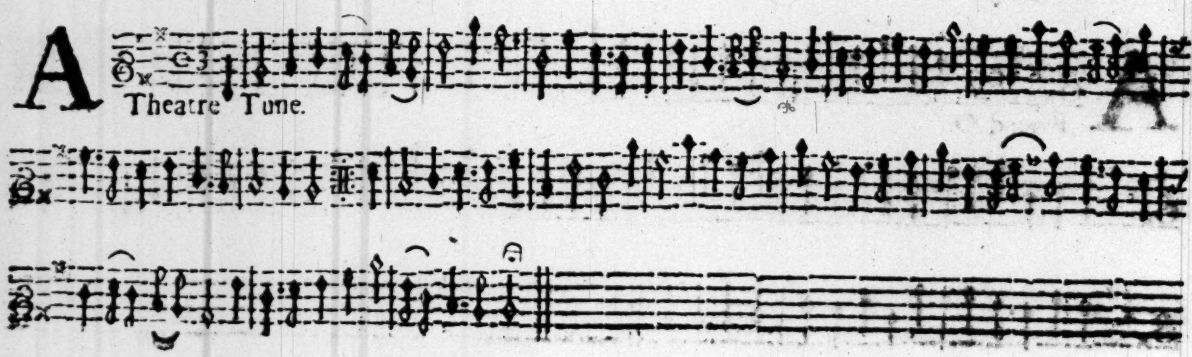
35 A Theatre Tune.



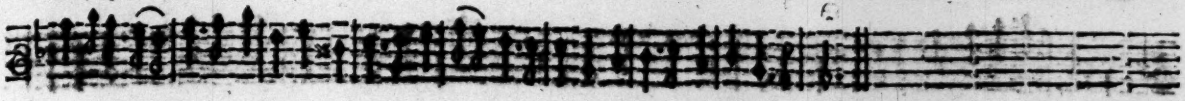
36 A Theatre Tune.



37 A Theatre Tune.



38 **M**Inuet.



39 **B**Read of Gad.

See the 2nd part of this Tune in [illegible] No. 5 near the end of the volume

40 **Y**Oung *femmy*. was a lad

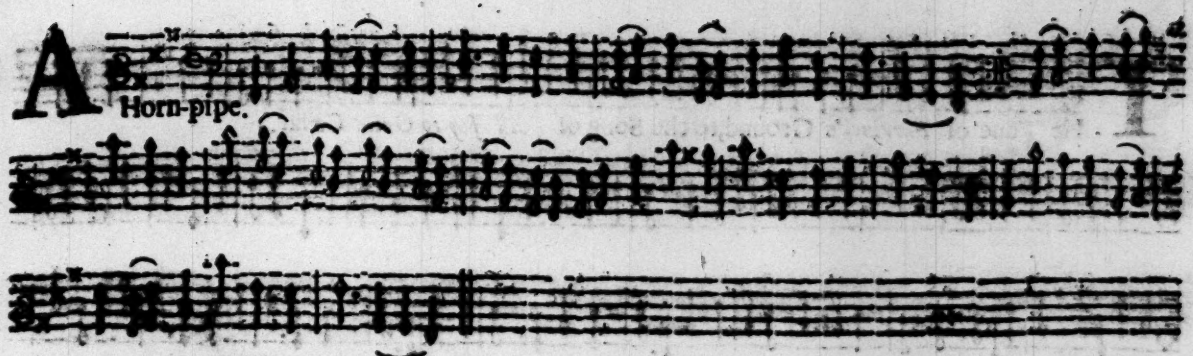
41 COuld Man his Wish obtain.

TIGHTLY

42 OLd

BOUND

3



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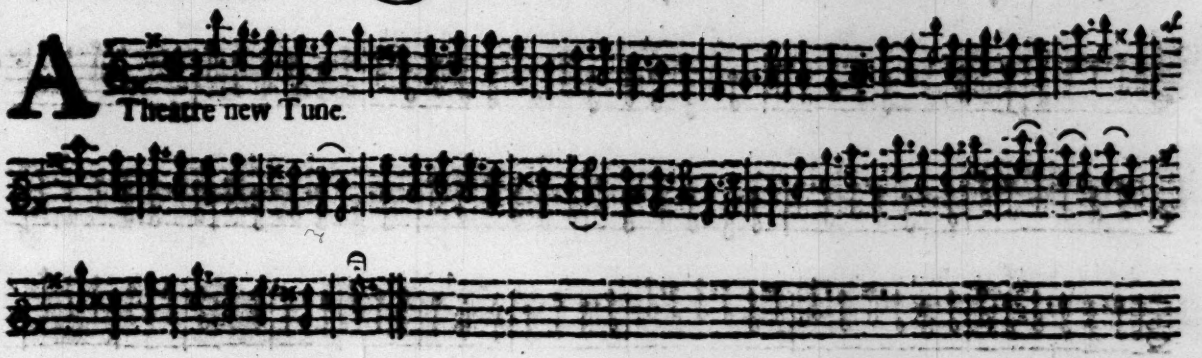

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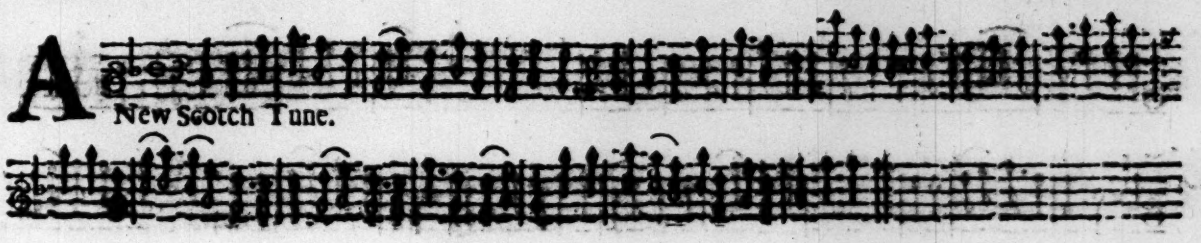
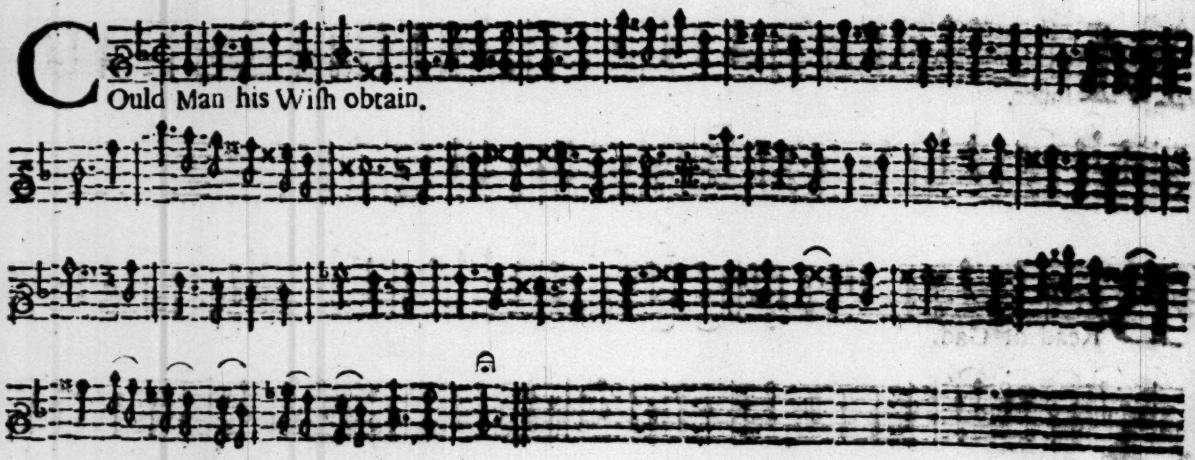
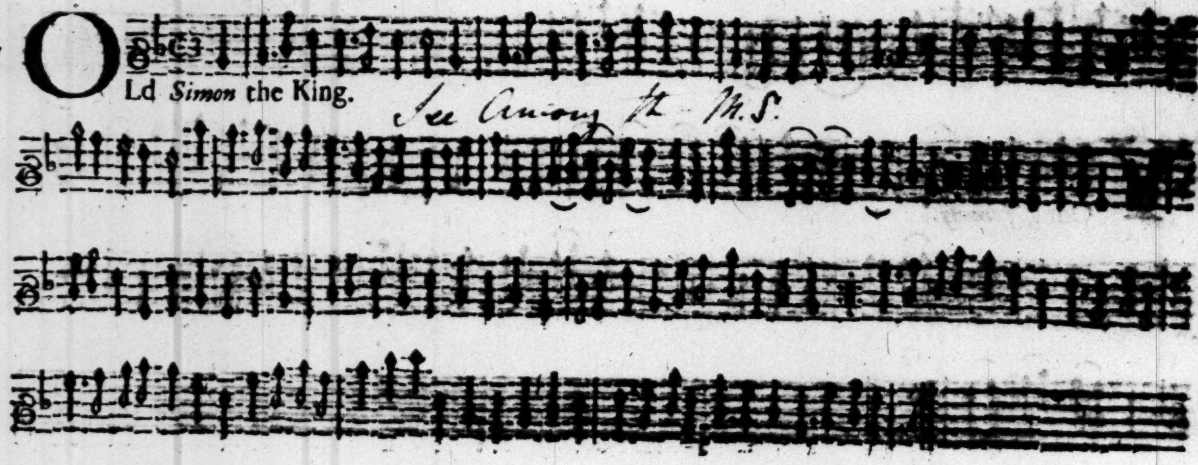


41 COuld Man his Wiſh obtain.

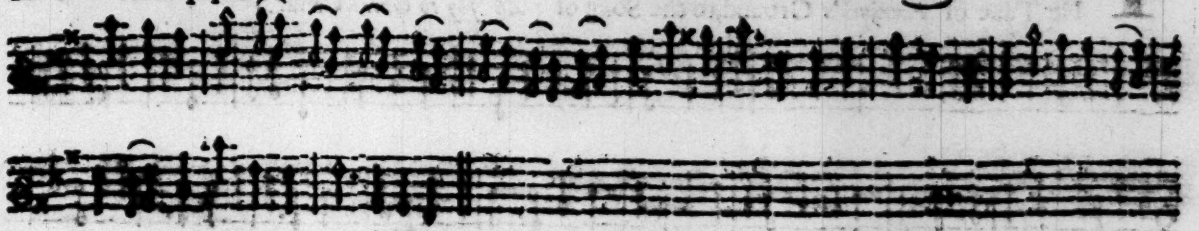


42 OLd *Simon* the King.

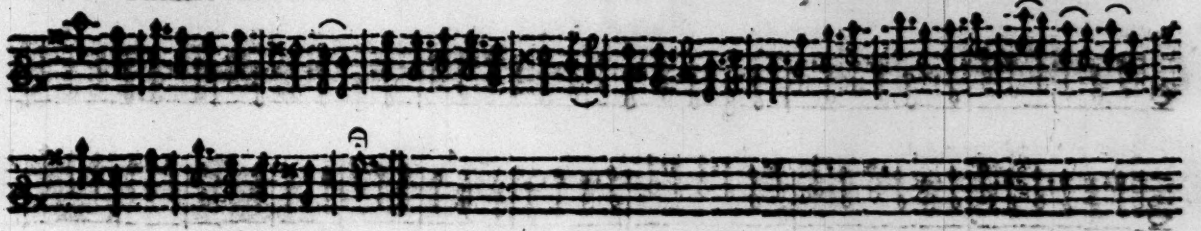
See Antony St. Ms.



3 A Horn-pipe.

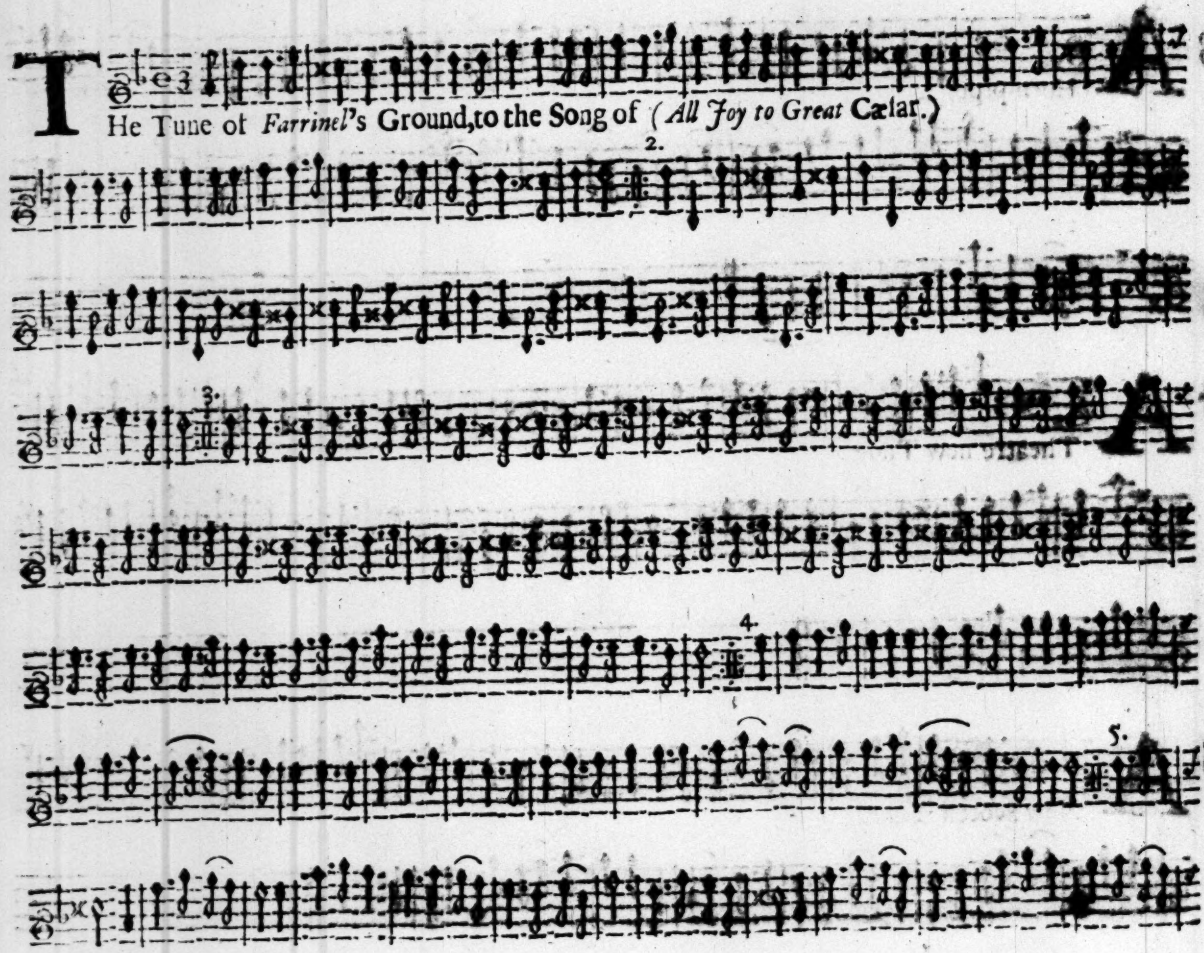


4 A Theatre new Tune.



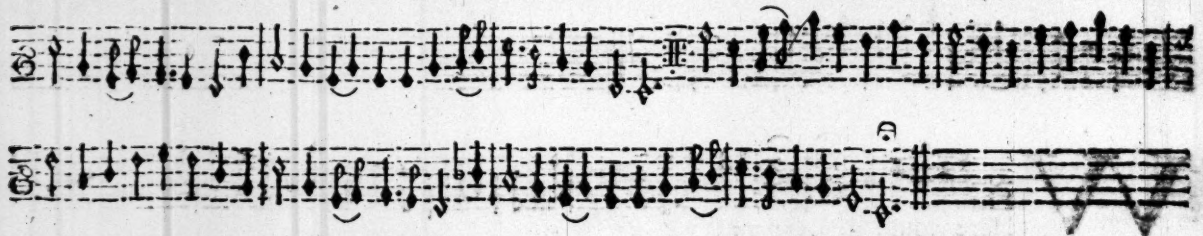
5 A New Scotch Tune.

THe Tune of *Farrinel's* Ground, to the Song of (*All Joy to Great Cæsar.*)

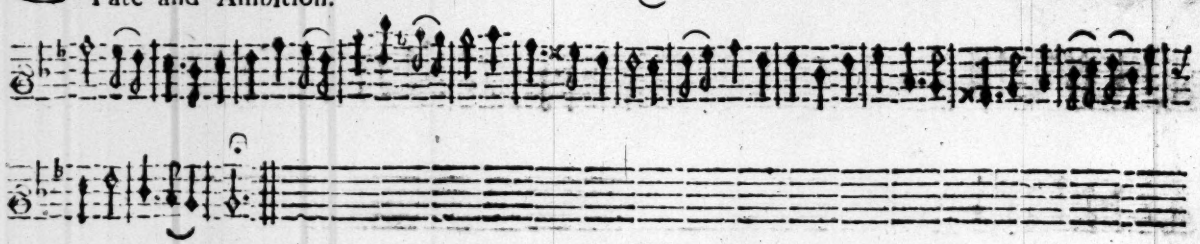


47
Here would coy *Aminta* run ?
48
Enny, come tye my Cravat.

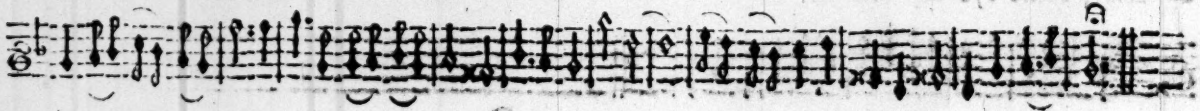
49 NOw the Tories, &c. or, *Royal James.*



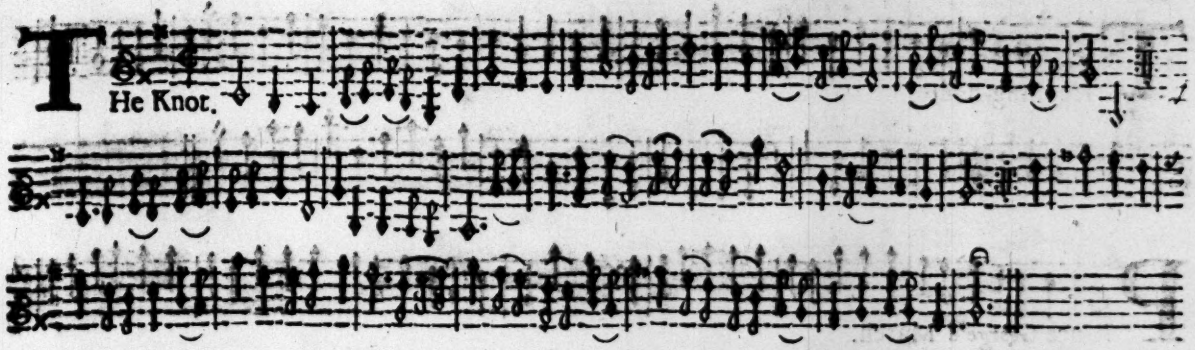
50 STate and Ambition.



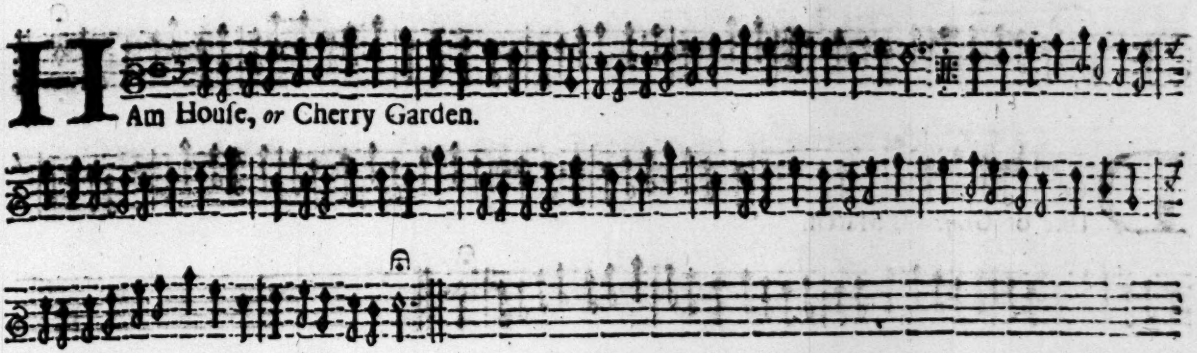
51 THe *Gold–ing*, a Theatre new Song Tune.



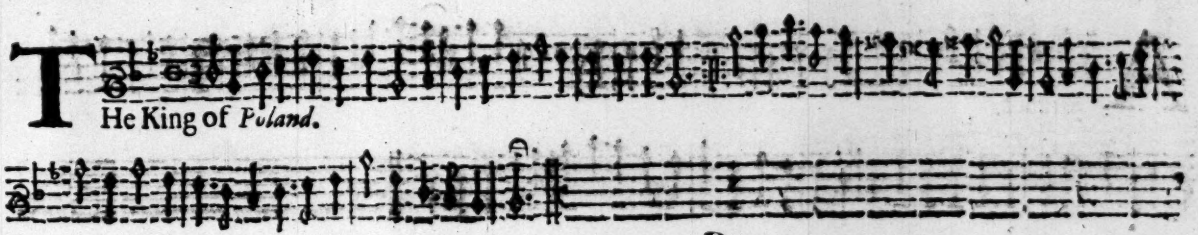
2 THe Knot.



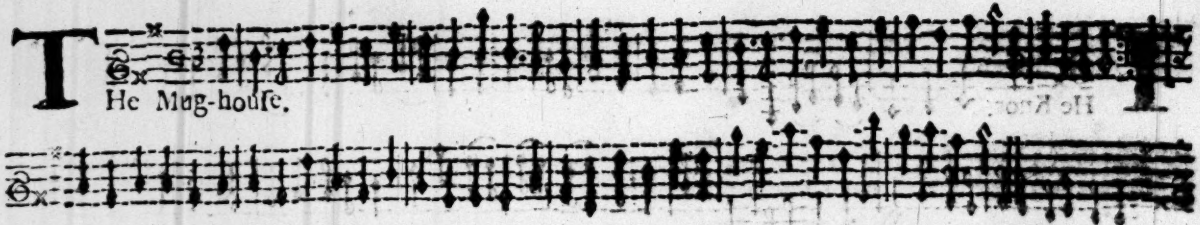
3 HAm Houſe, *or* Cherry Garden.



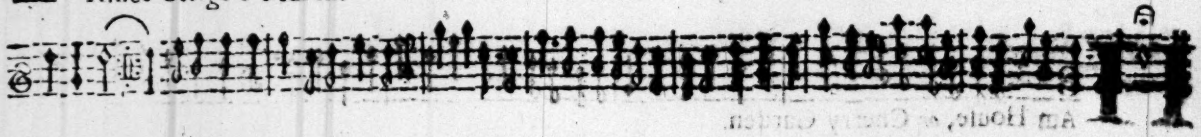
4 THe King of *Poland.*



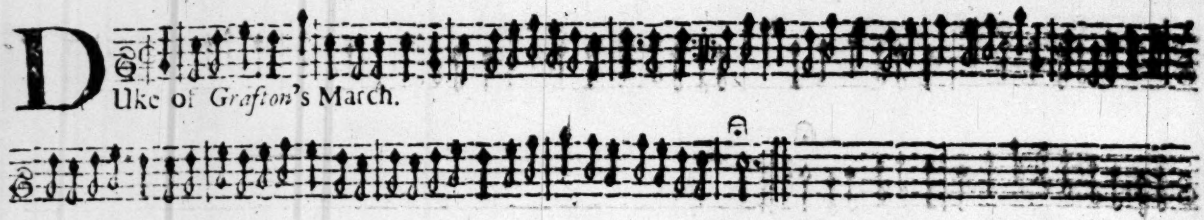
55 The Mug-house.



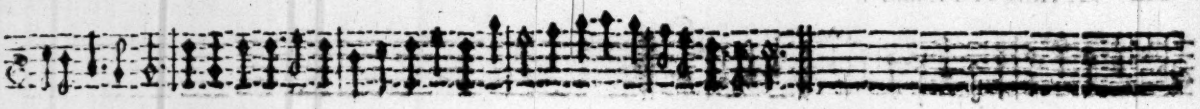
56 Prince *George*'s March.



57 Duke of *Grafton*'s March.

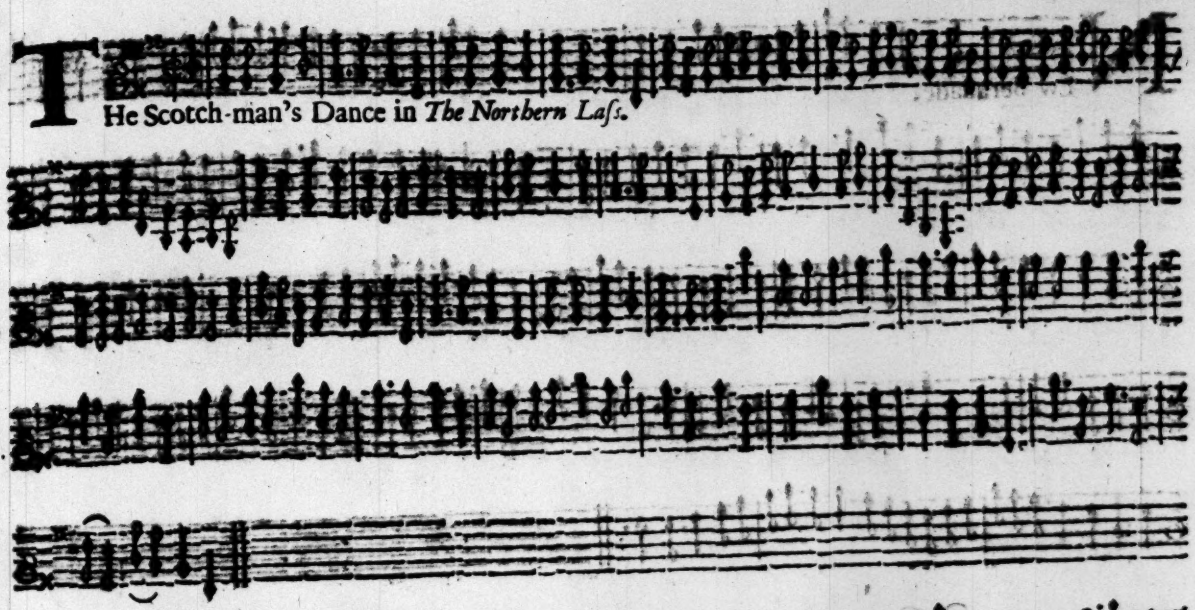


58 A Minuet.



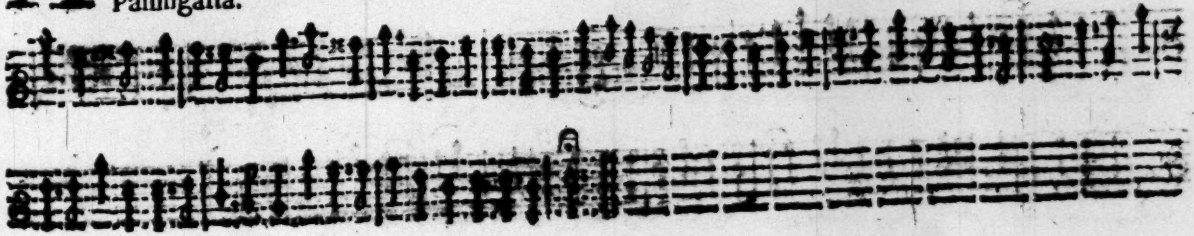
9

The Scotch-man's Dance in *The Northern Lass.*

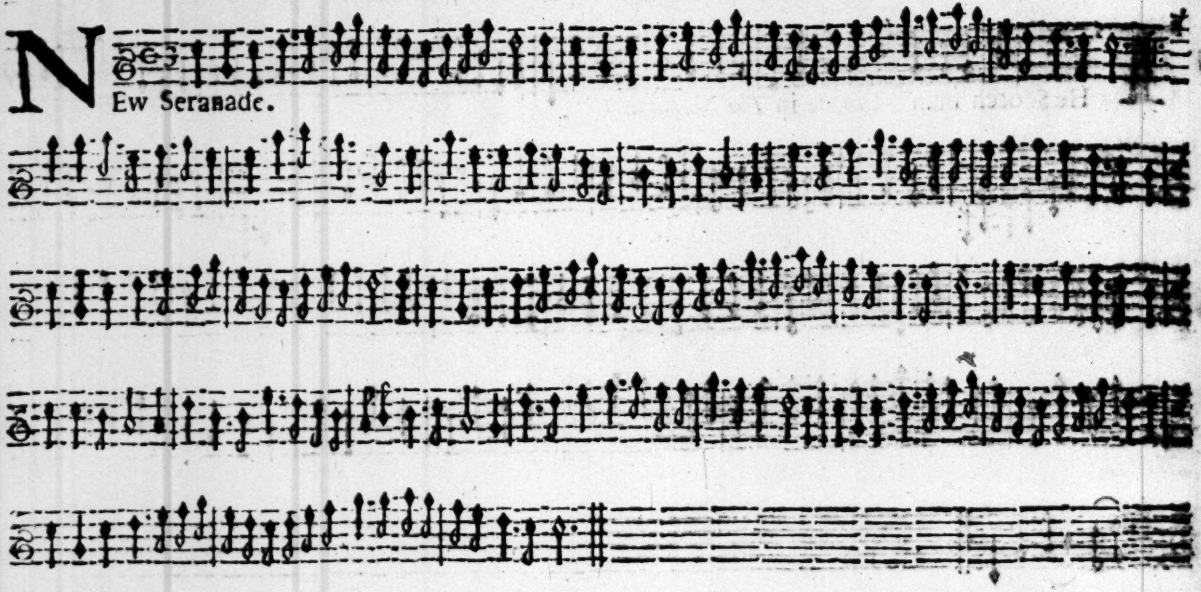


30

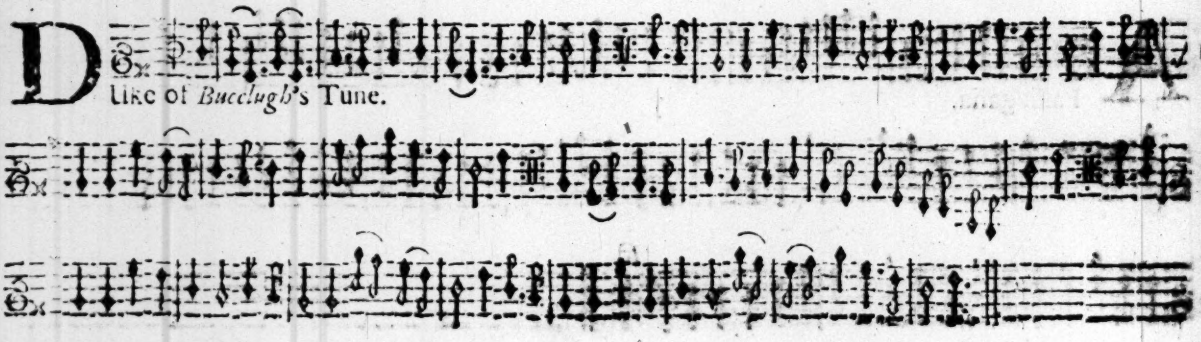
A Paſſingalia.



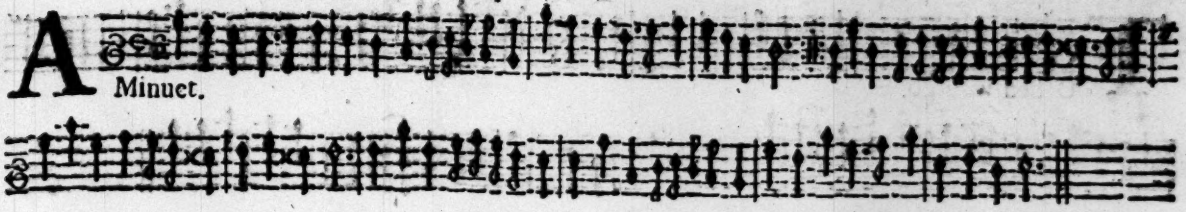
61 New Seranade.



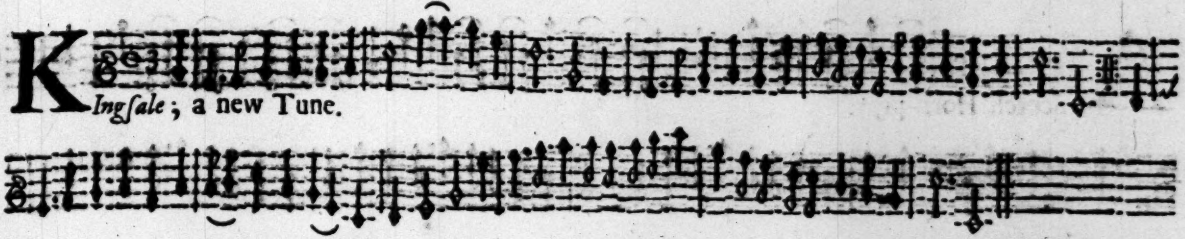
62 Duke of *Buccleugh's* Tune.



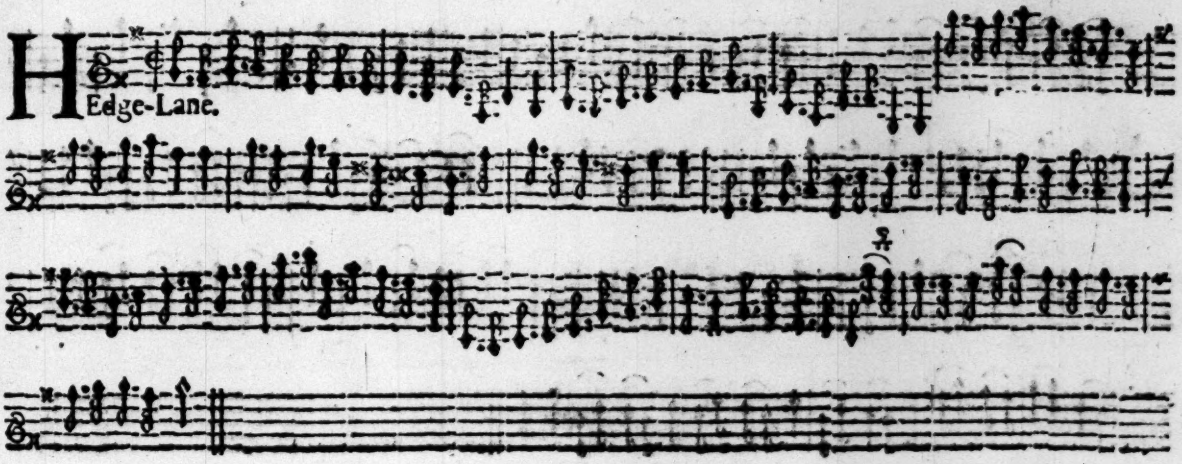
A Minuet.



K *Ingſale*; a new Tune.



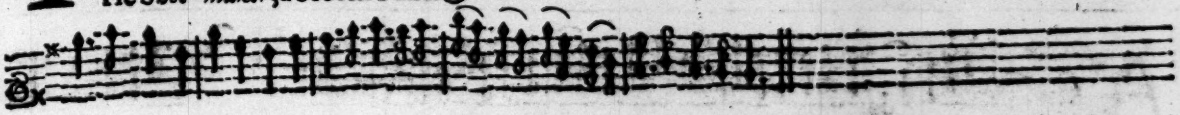
H Edge-Lane.



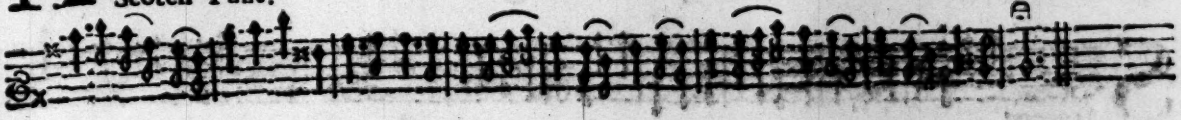
66 To bed we'l go. (There was a lass of Cumberland)

67 A Scotch Horn-pipe.

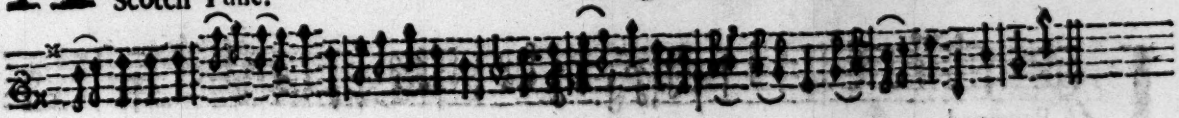
THe *Shoe-maker*, a Scotch Tune.



A Scotch Tune.



A Scotch Tune.

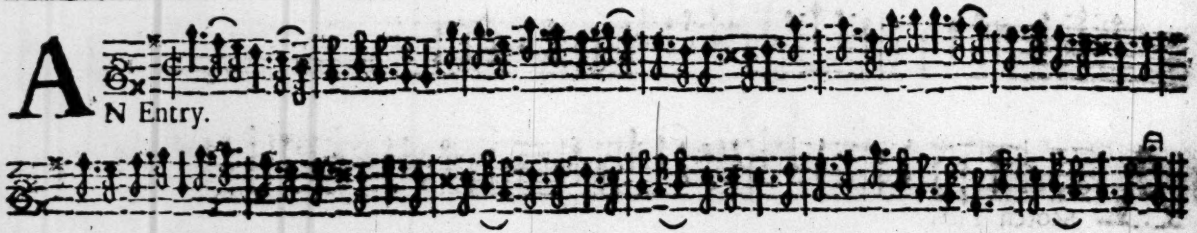


The End of the First Part.

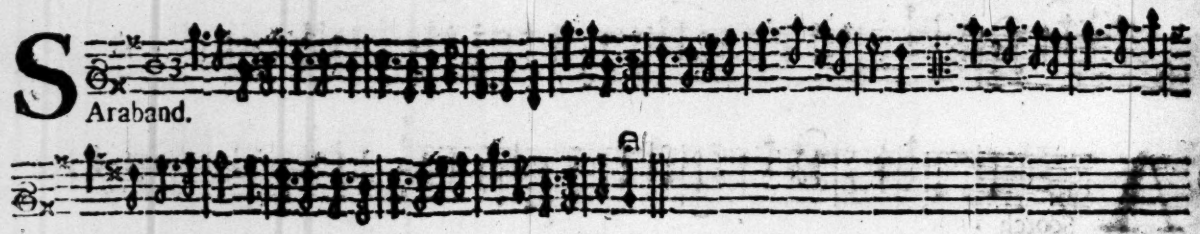
BRITISH MUSEUM

The Second Part of **Apollo's Banquet**, containing ſeveral new **Tunes** of *French Dances* for the *Treble-Violin* and *Flute*, performed at **Court**, and in **Dancing-Schools.**

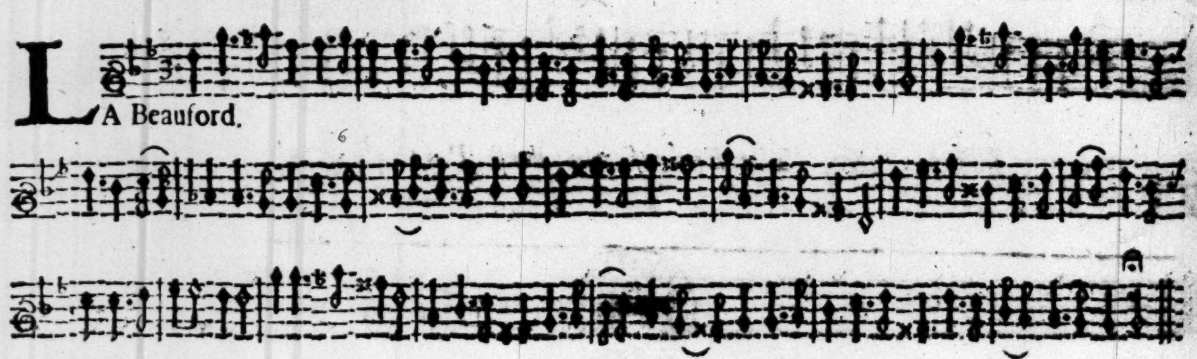
1 AN Entry.



2 SAraband.

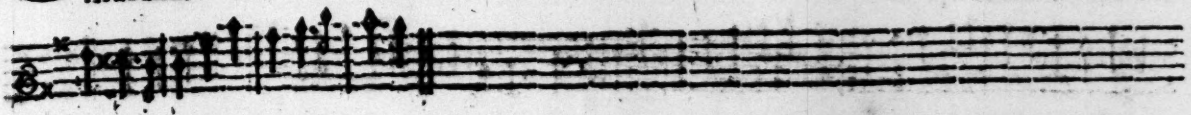


3 LA Beauford.



4 S

Araband.

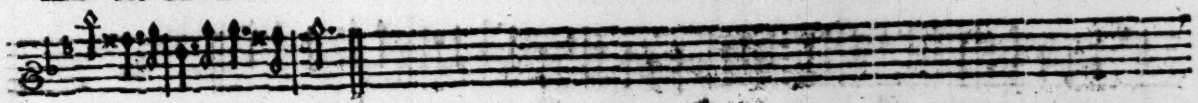


5 S

Araband.

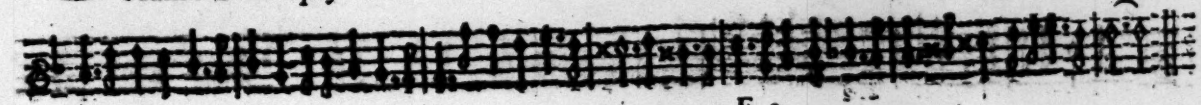
6 T

He Galliard.

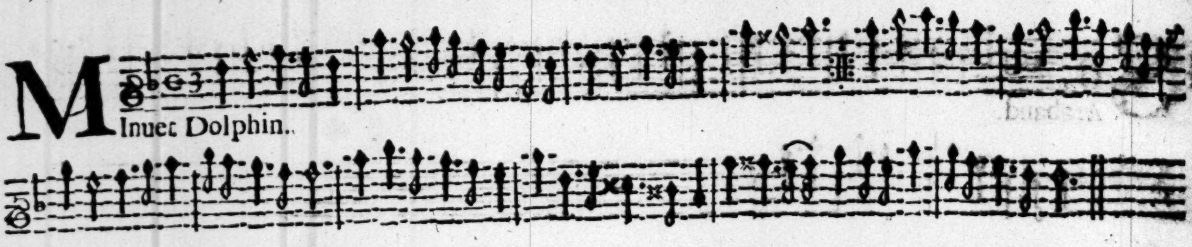


7 C

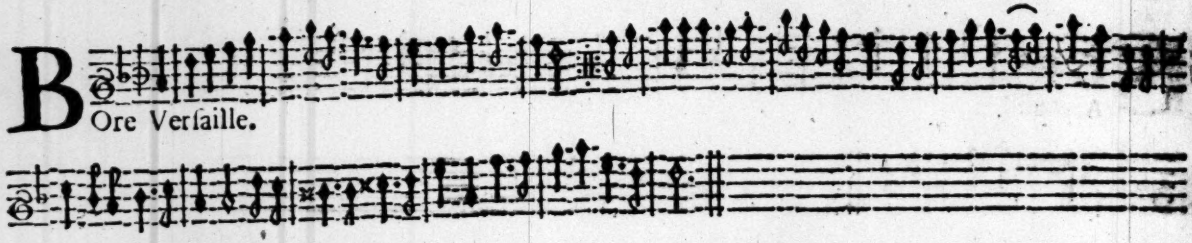
Orant: Sen. *Baptiſt.*



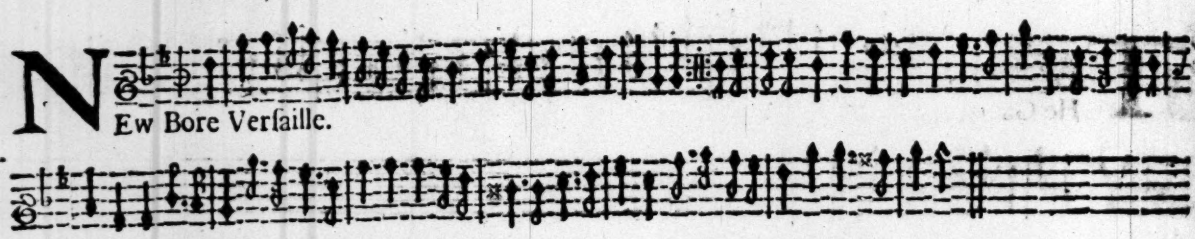
8 Minuet Dolphin.



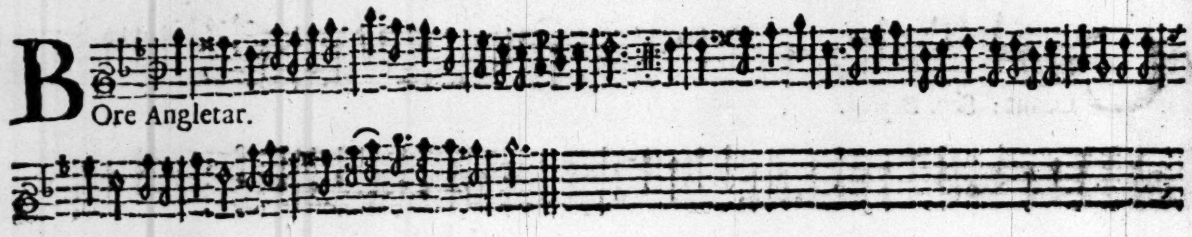
9 Bore Verſaille.



10 New Bore Verſaille.

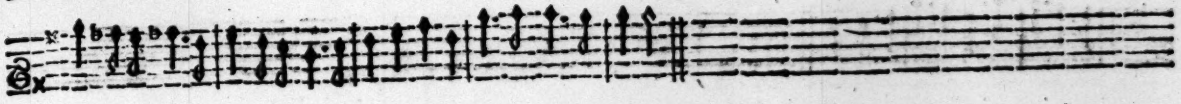


11 Bore Angletar.

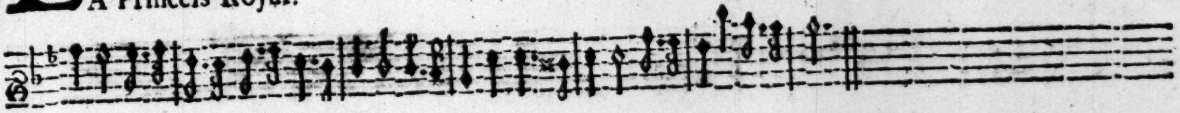


2 BOre Portugueſe.

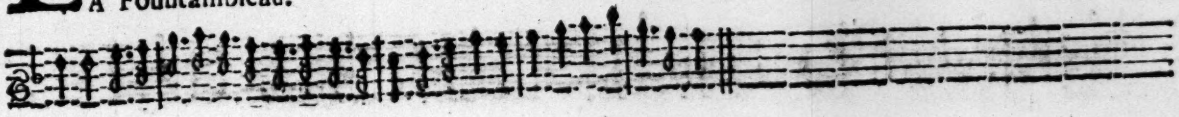
3 BOre Madam.



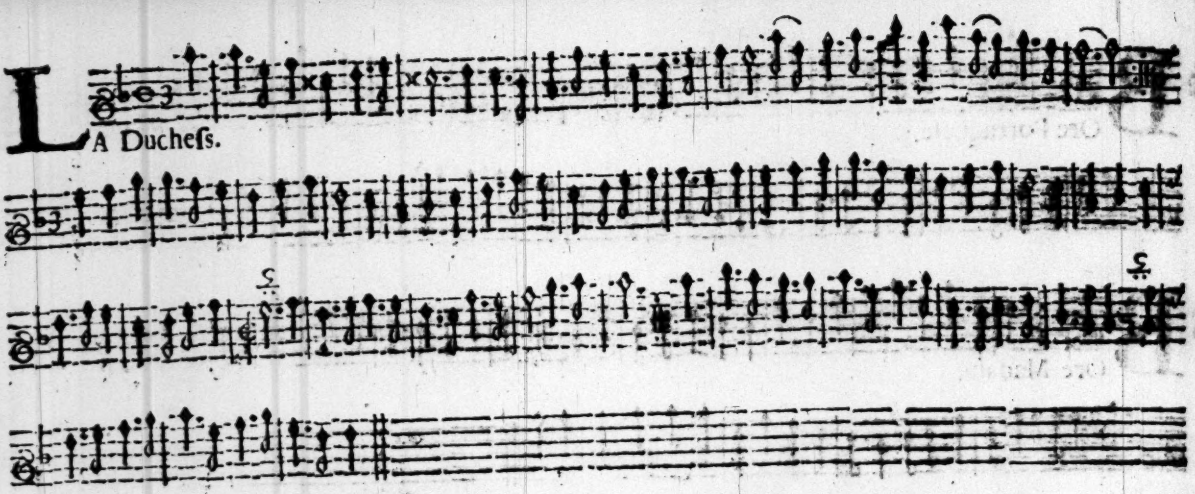
4 LA Princeſs Royal.



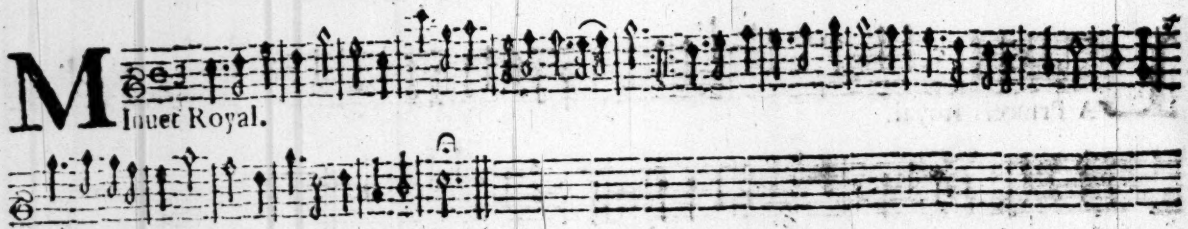
5 LA Fountainbleau.



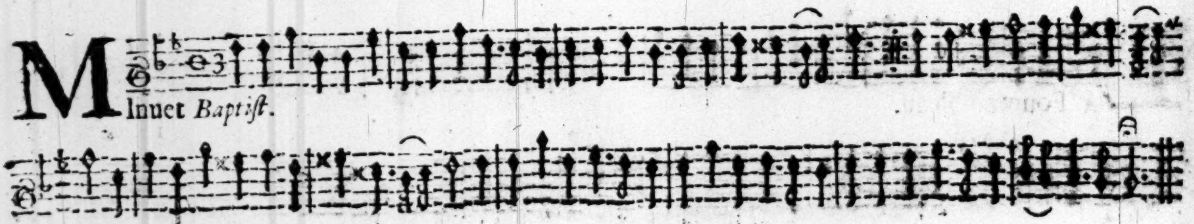
16 LA Ducheſs.

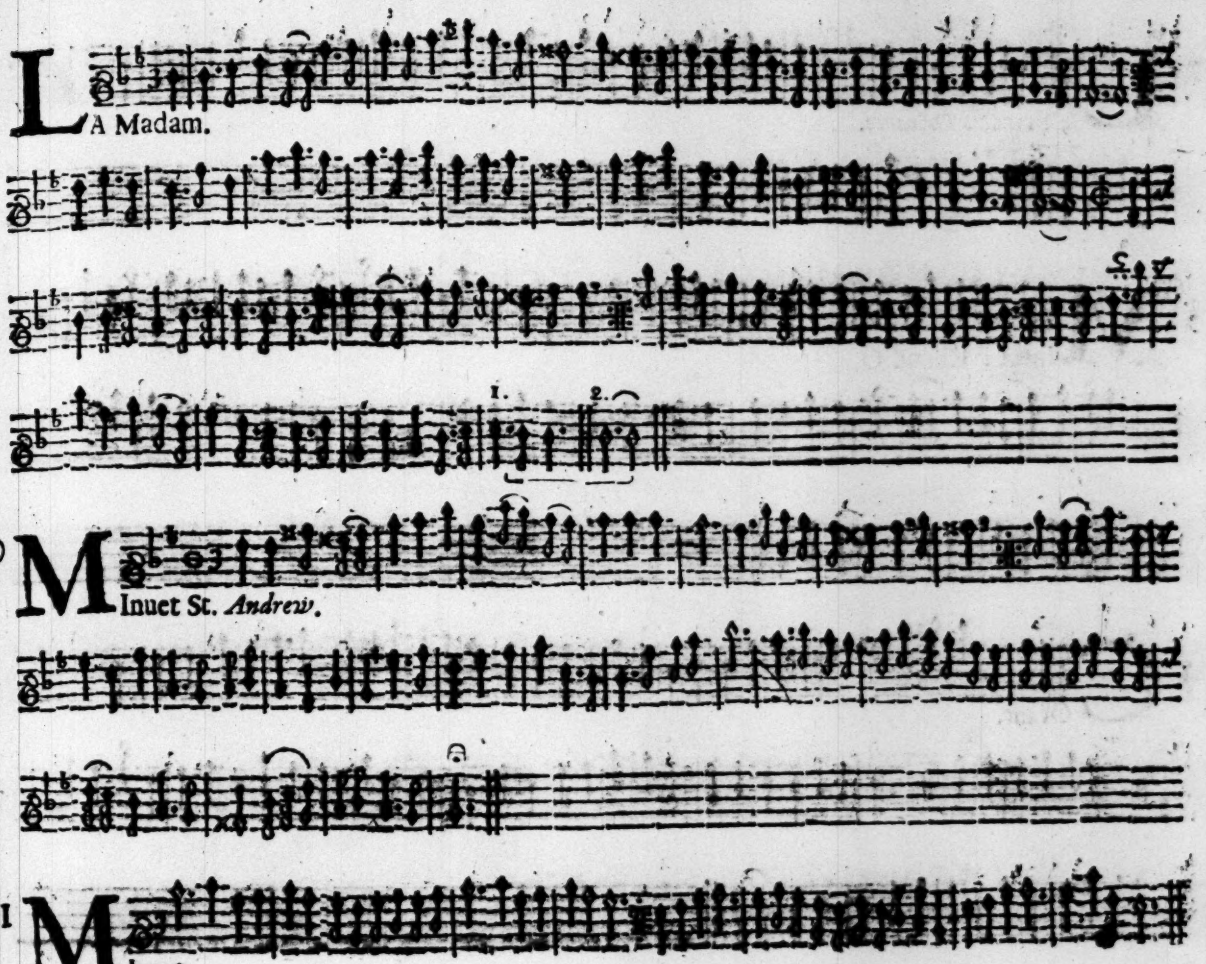


17 MInuet Royal.



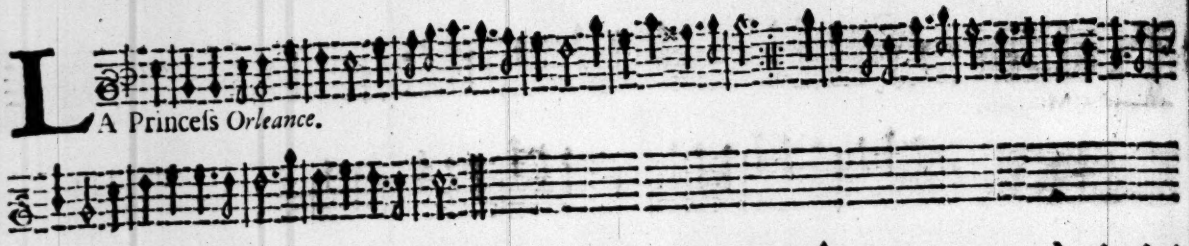
18 MInuet *Baptiſt.*




LA Madam.
1.
2.
MInuet St. Andrew.
MInuet.

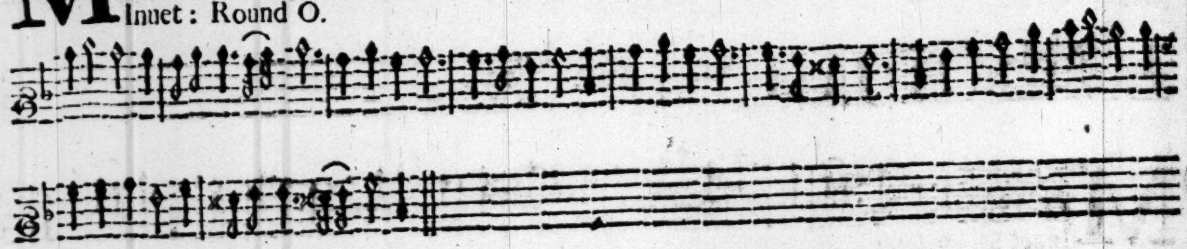
22 L

A Princeſs *Orleance.*



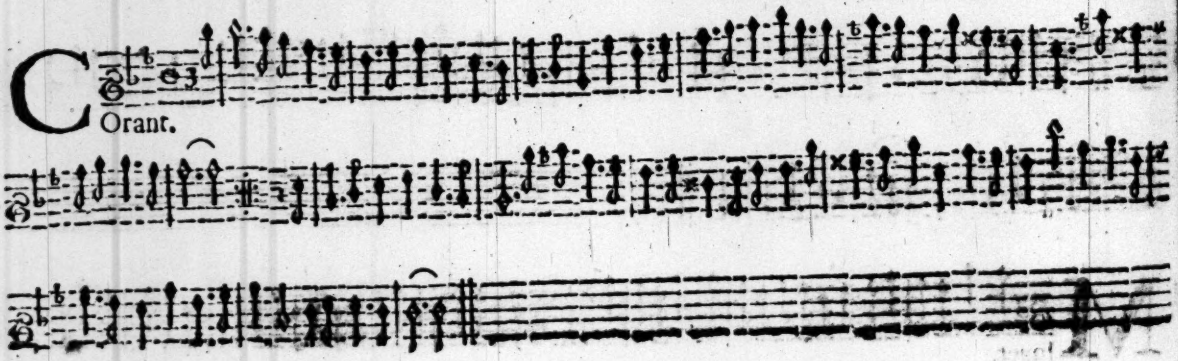
23 M

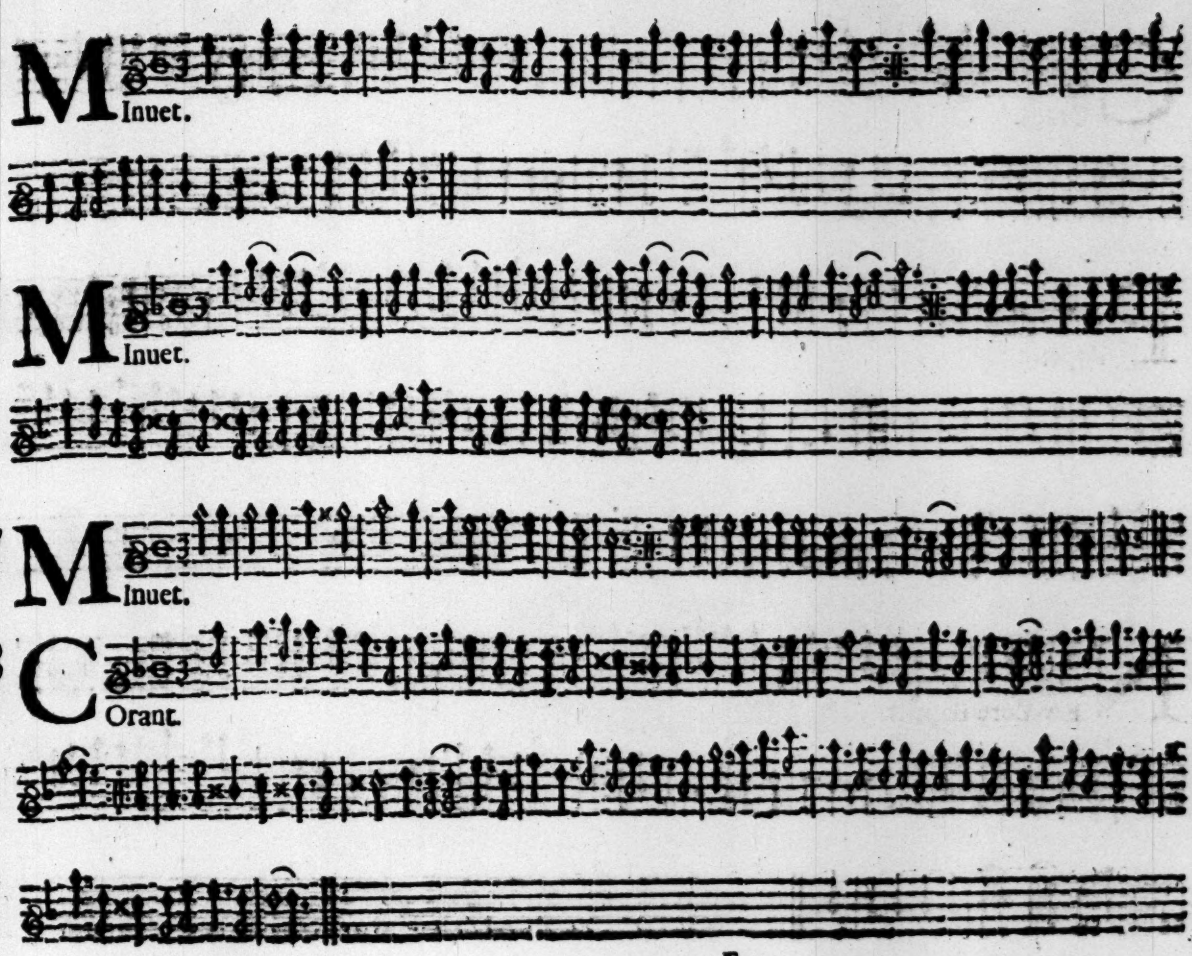
Inuet: Round O.



24 C

Orant.




5
M
Inuet.
6
M
Inuet.
7
M
Inuet.
8
C
Orant.

29 C

Orant.

30 P

Alpe.

31 N

Ew Bore Baptiſt.

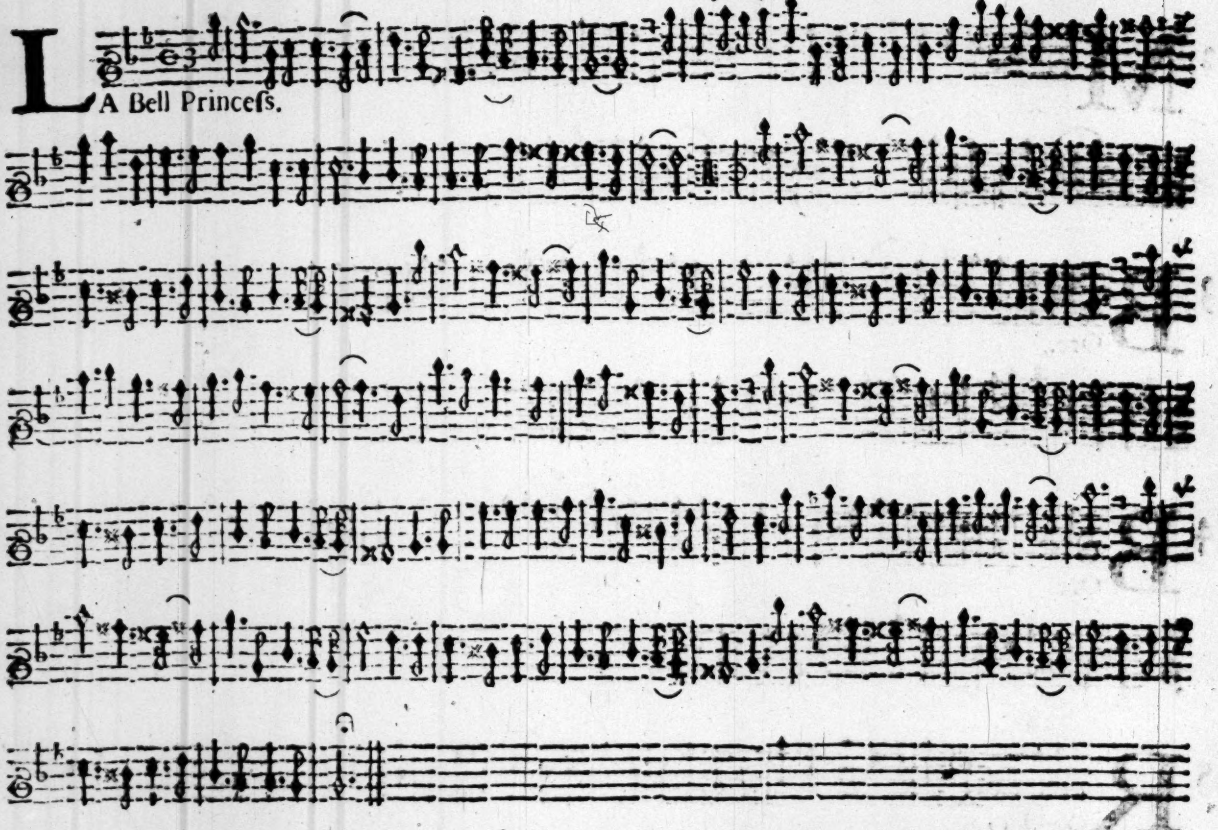
32 M Inuet.

33 B Ore.

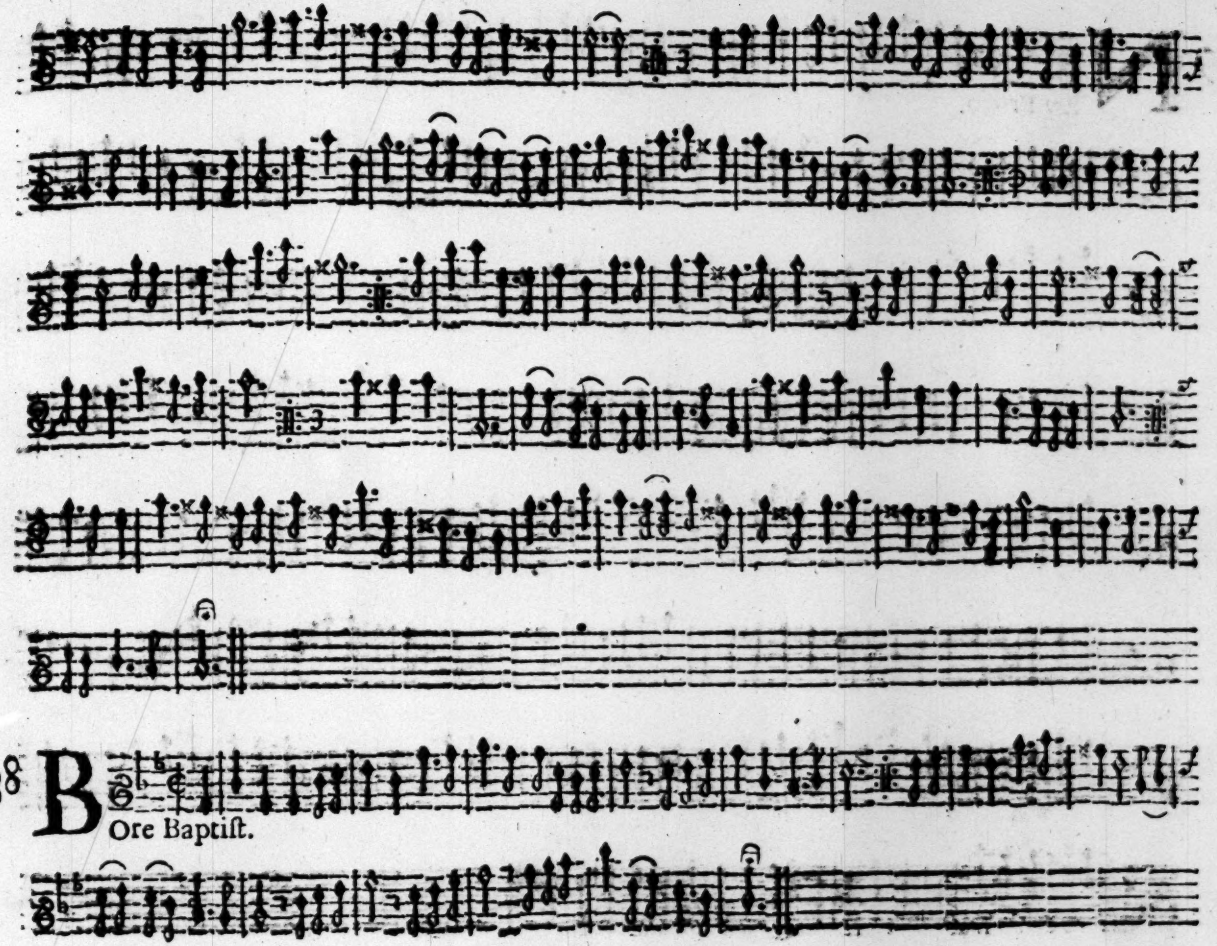
34 B Ore.

35 R Ound O.

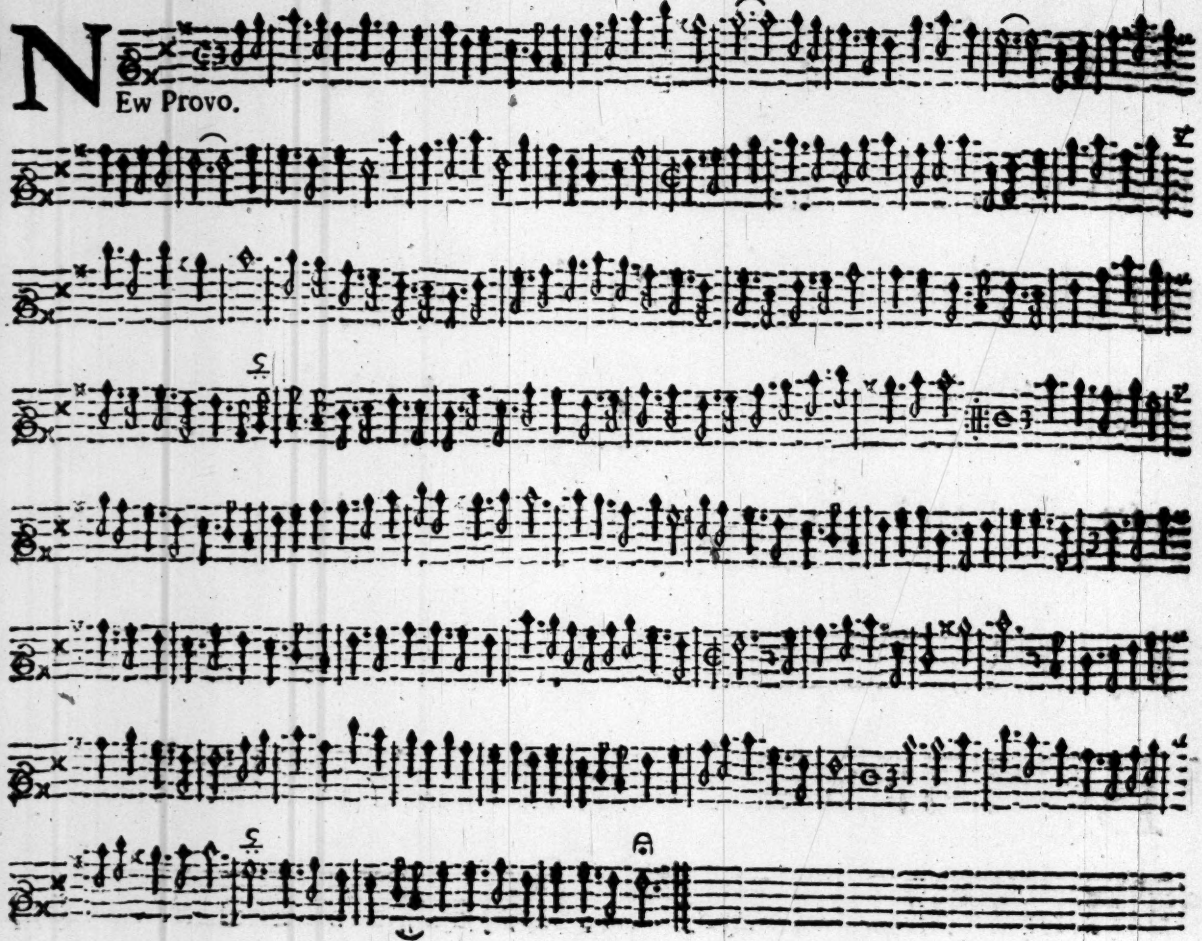
36 LA Bell Princeſs.

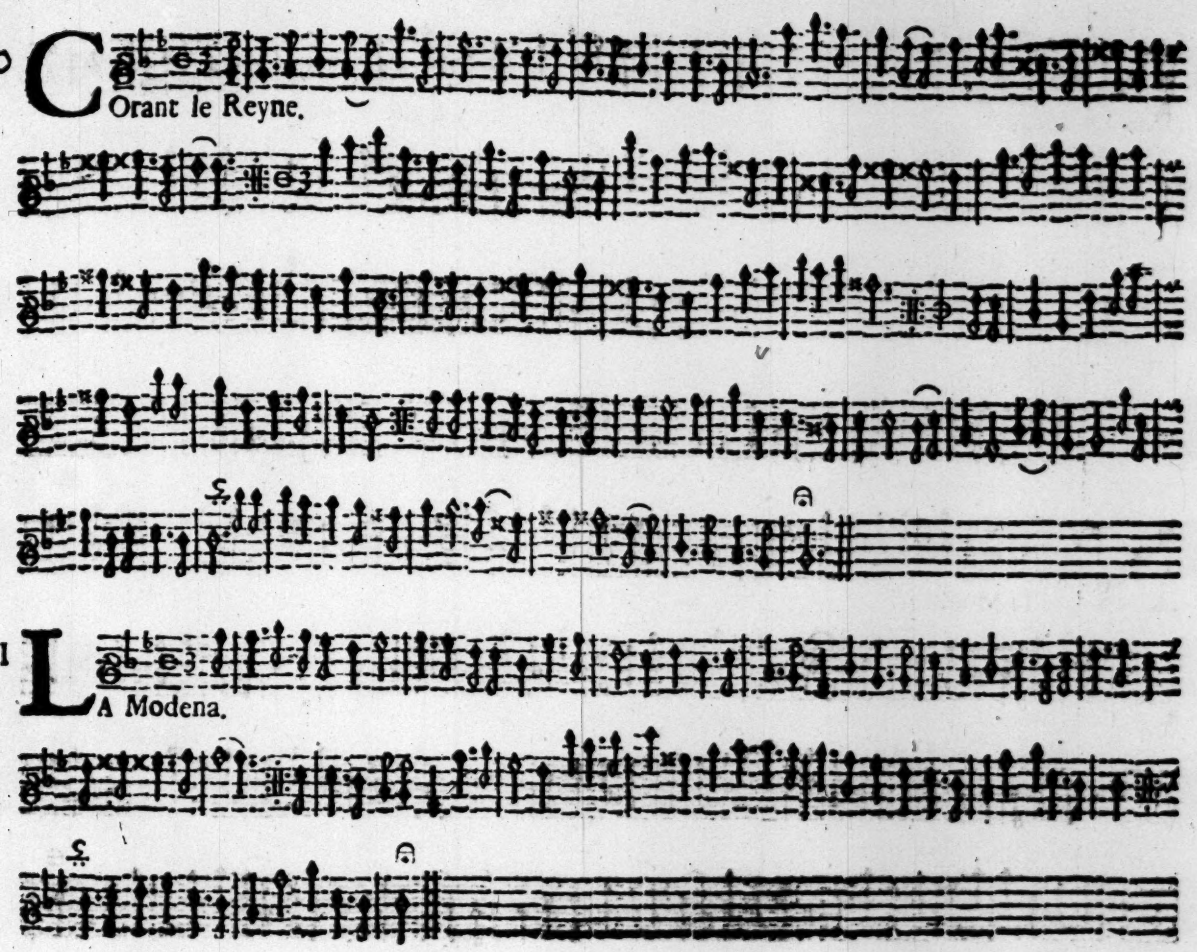


37 NEw la Monmouth.


B
Ore Baptiſt.

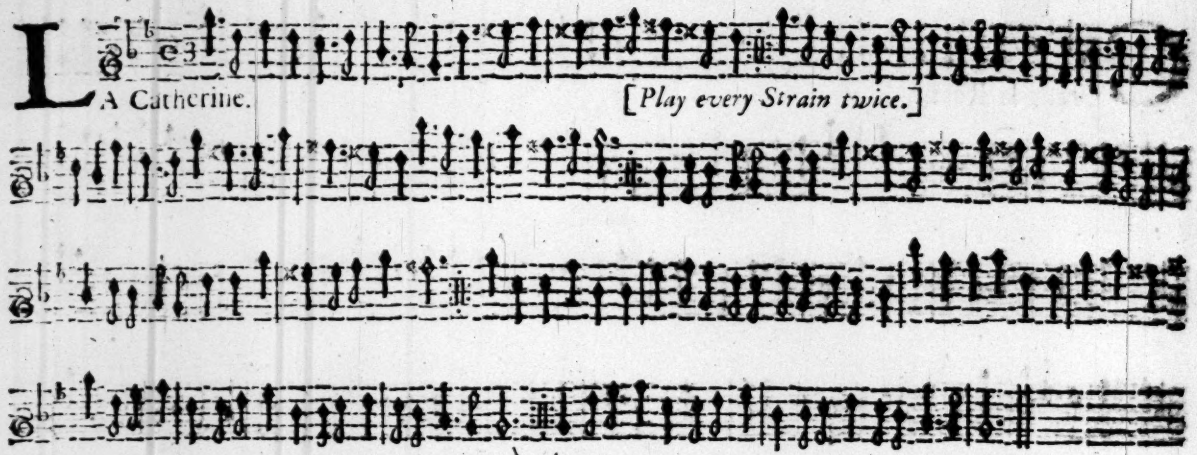
39 N


Ew Provo.

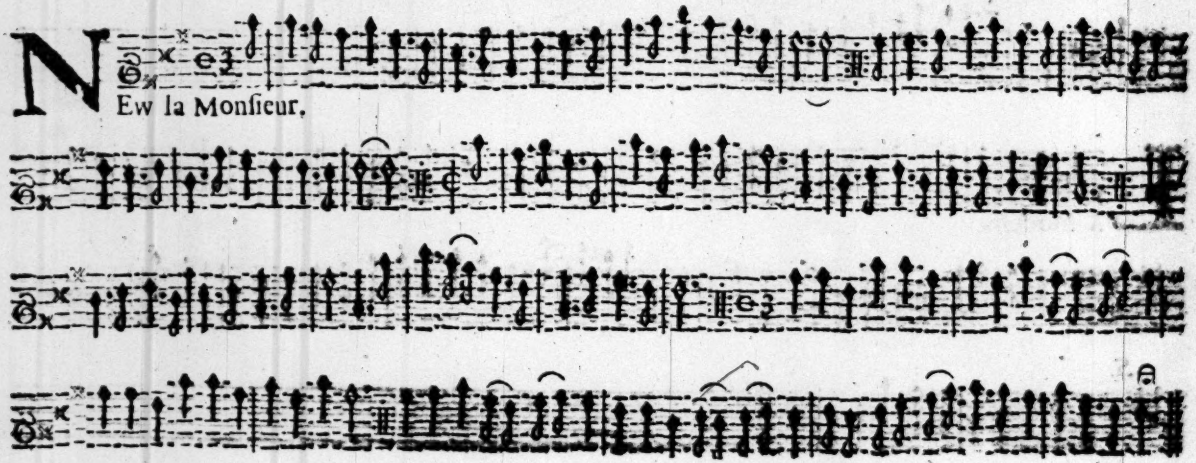

C
Orant le Reyne.
L
A Modena.

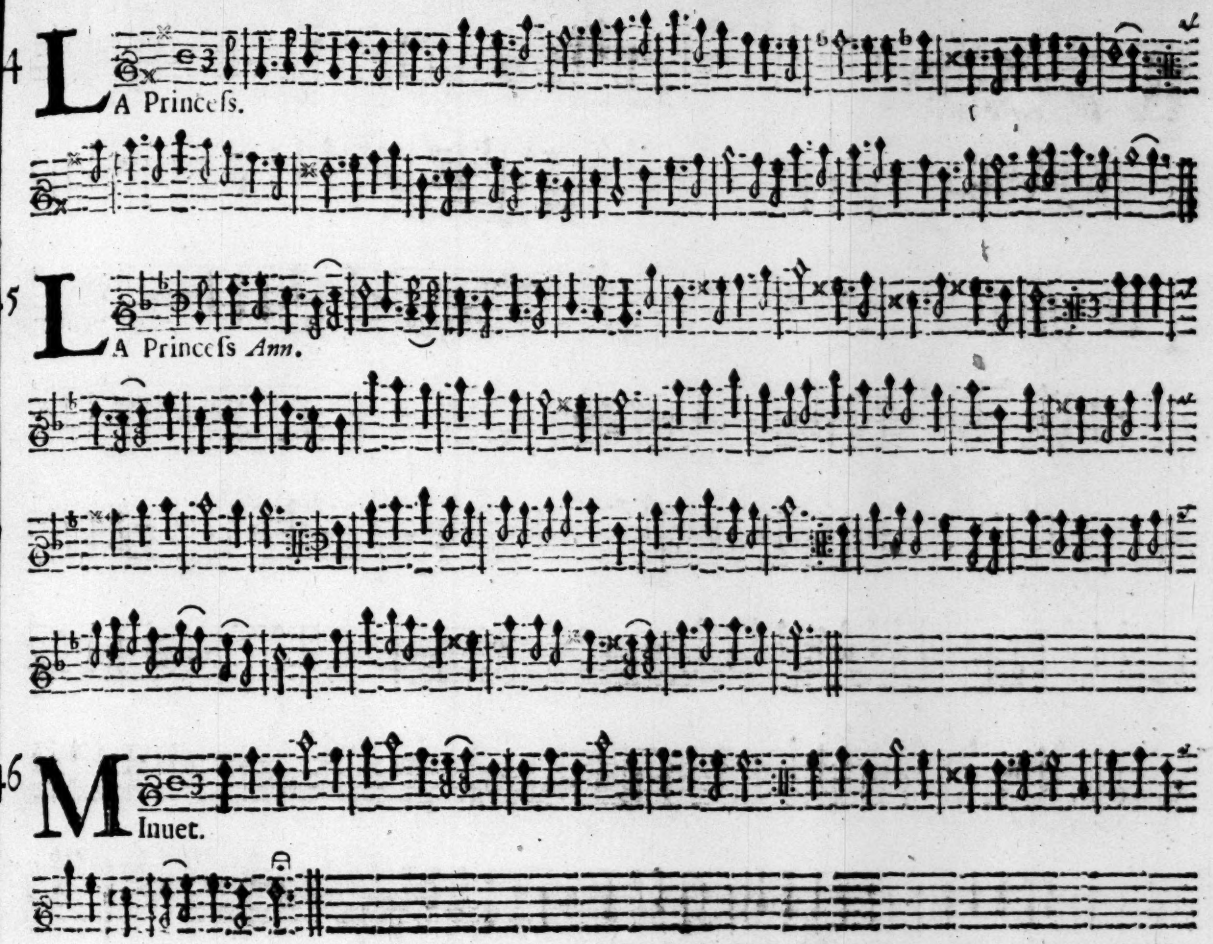
42 LA Catherine.

[*Play every Strain twice.*]

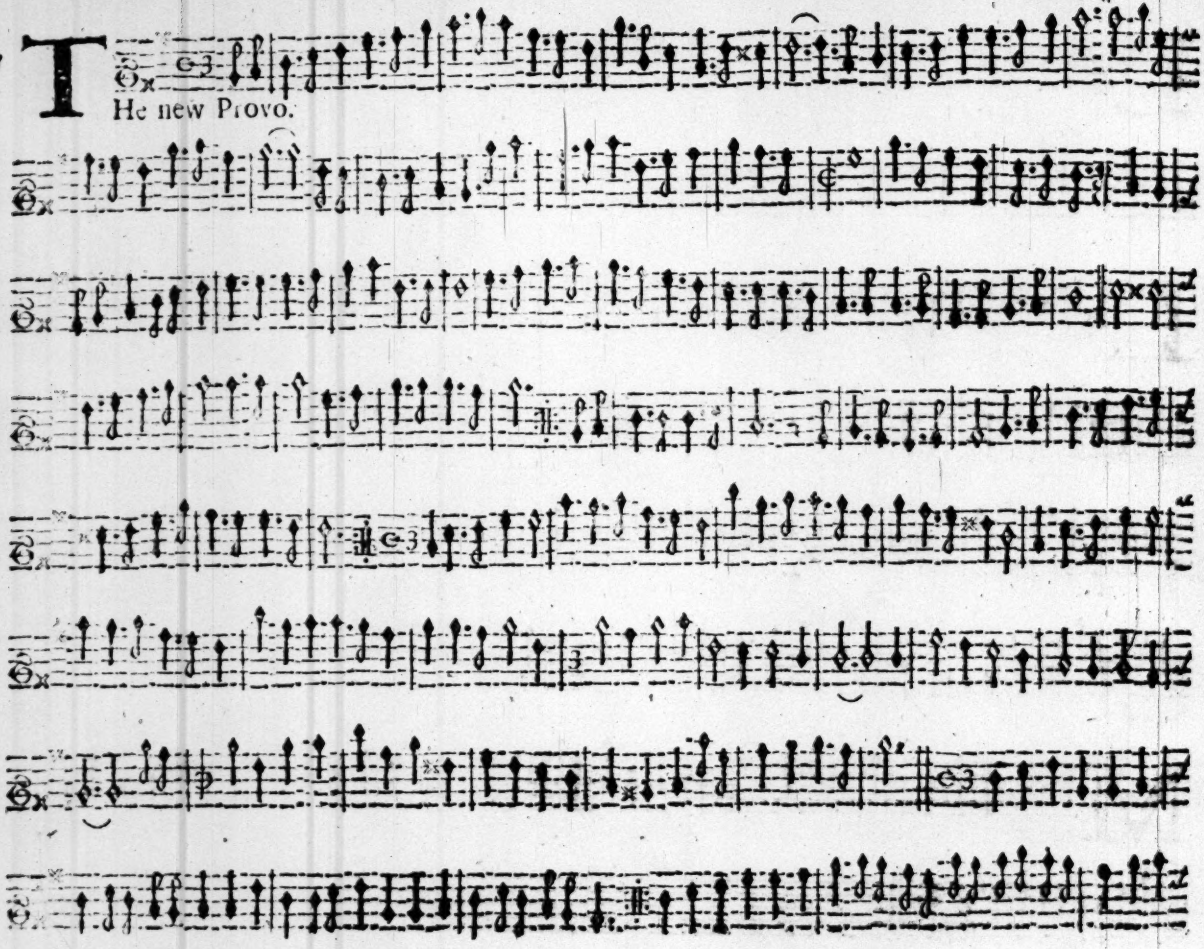


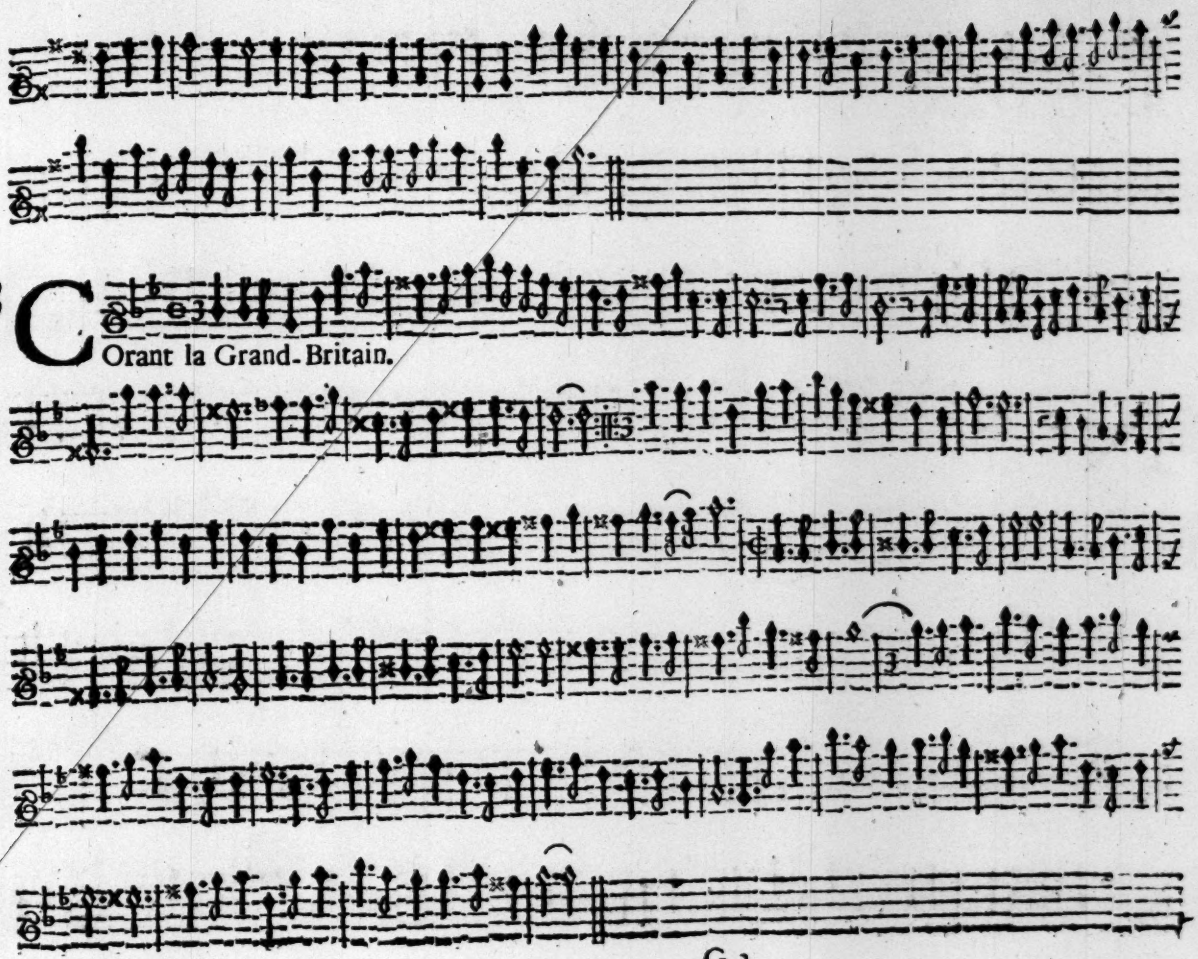
43 NEw la Monſieur.



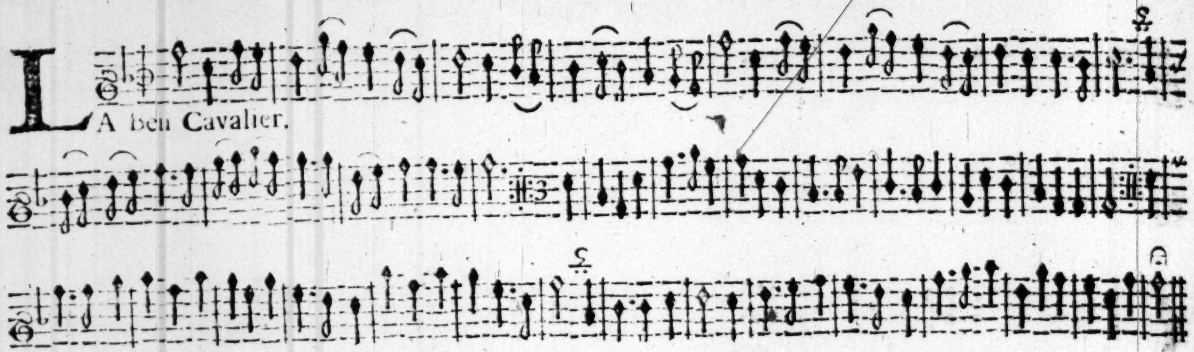

4
L
A Princeſs.
5
L
A Princeſs *Ann.*
6
M
Inuet.

The new Provo.

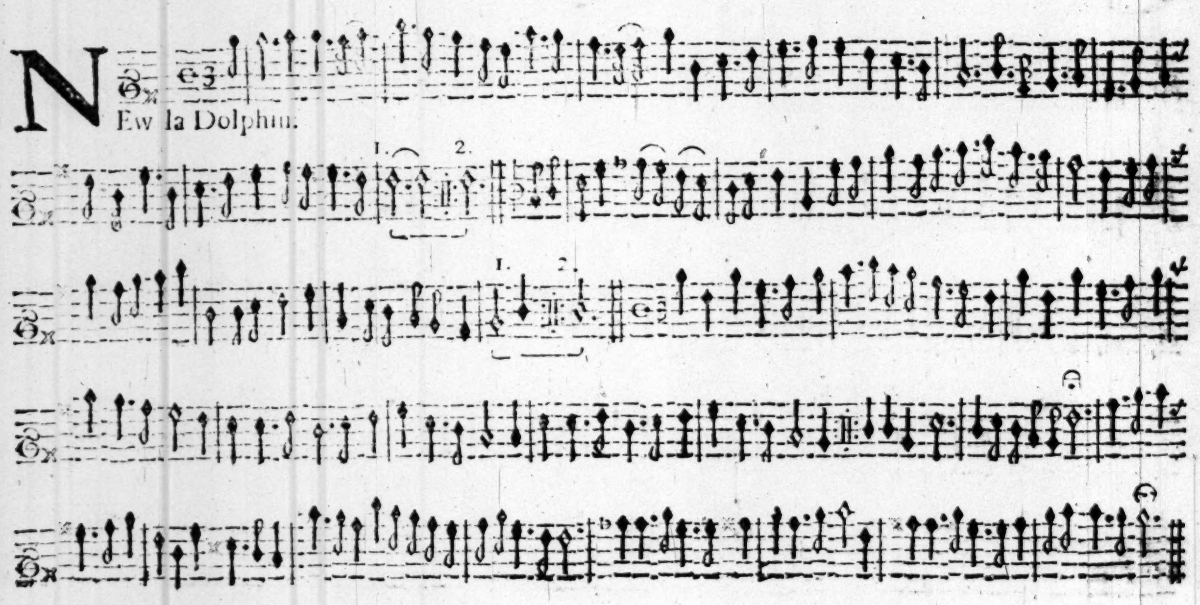



48
C
Orant la Grand-Britain.

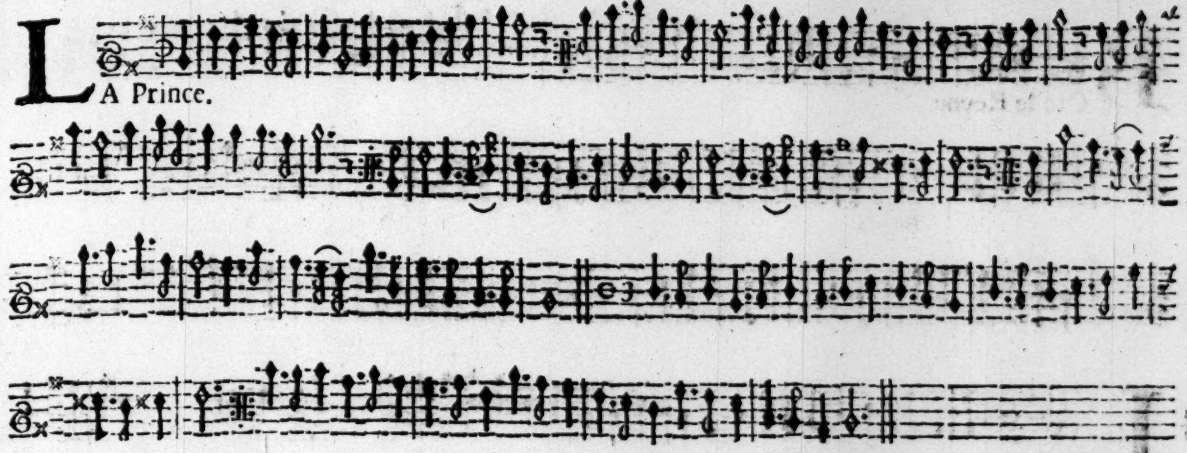
49 LA ben Cavalier.



50 NEw la Dolphin.



51 LA Prince.

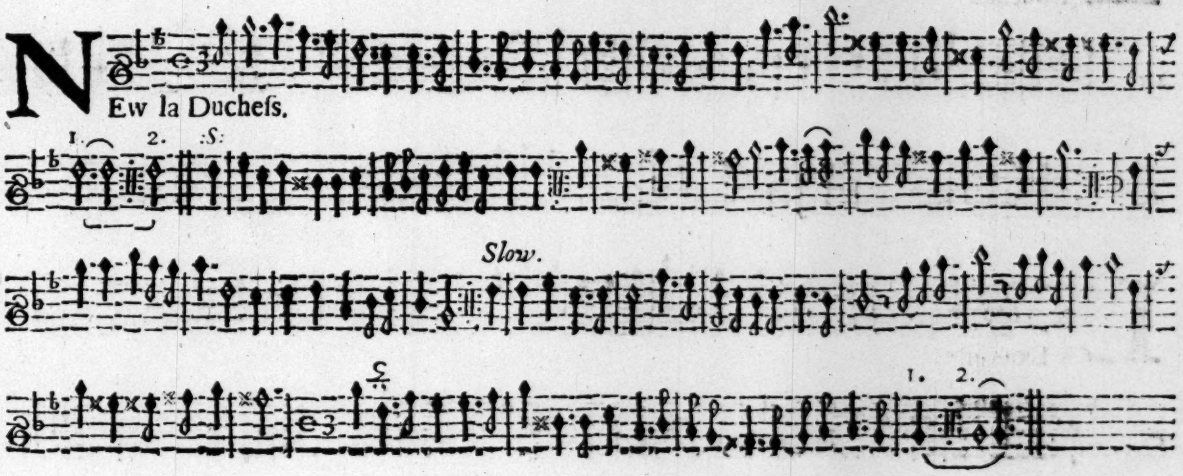


52 NEw la Duchess.

1. 2. :S:

Slow.

1. 2.



53 B

Ore le Reyne.

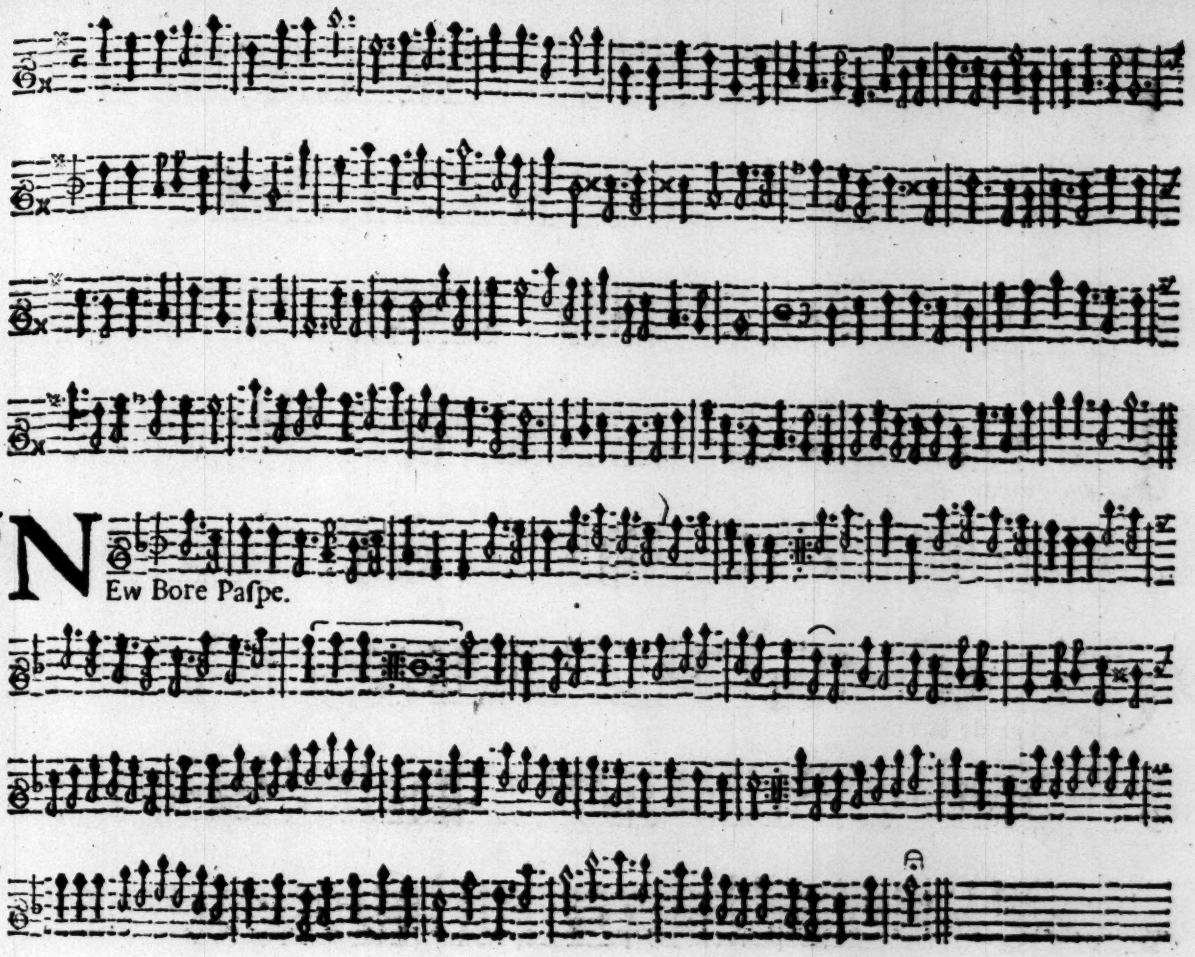
Brisk. *Slow.*

54 L

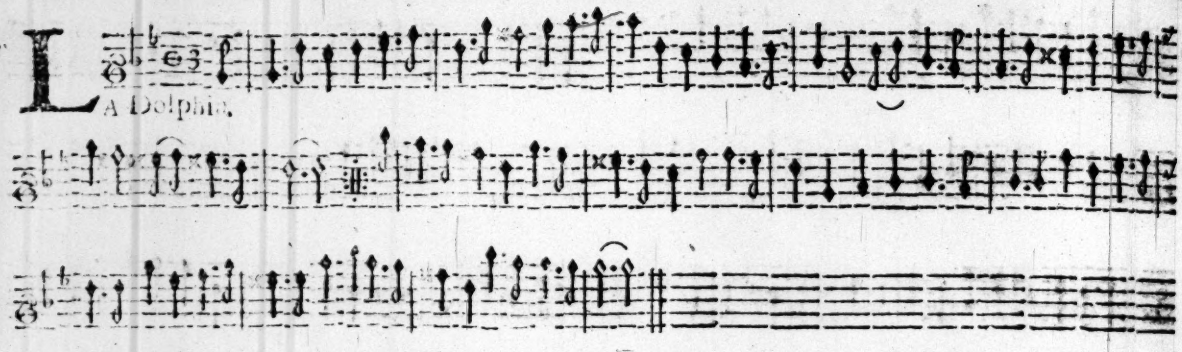
A Buchan.

55 L

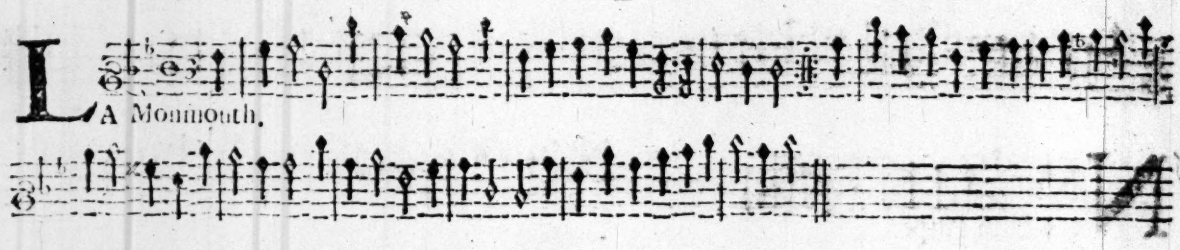
A Doncalter.


New Bore Paſpe.

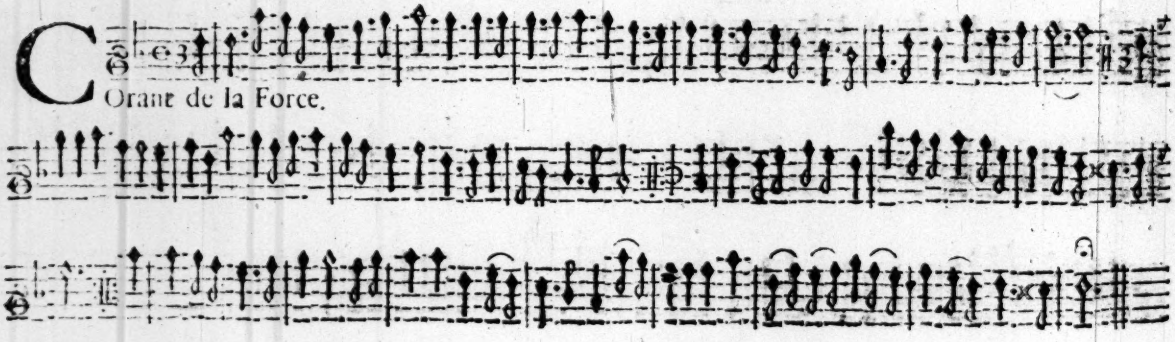
57 LA Dolphin.

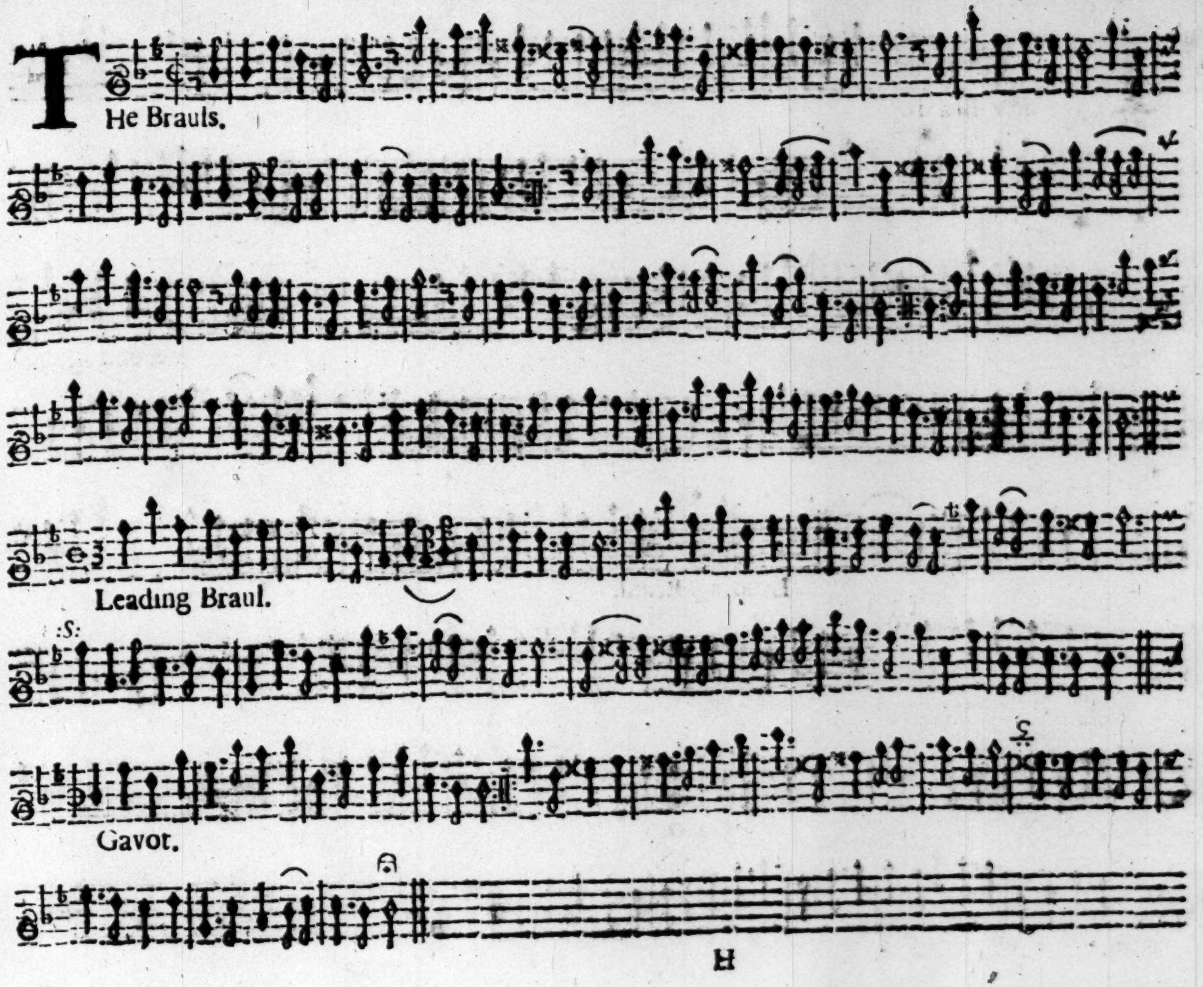


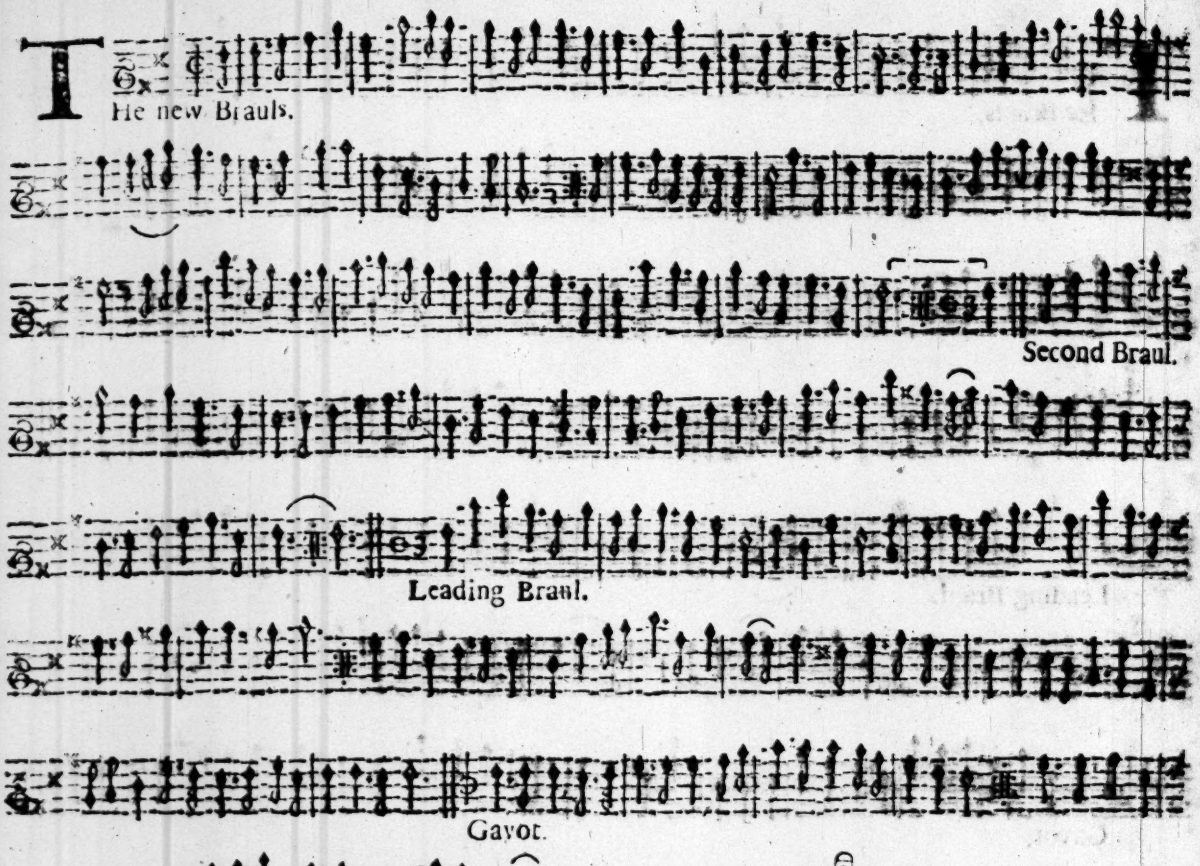
58 LA Monmouth.

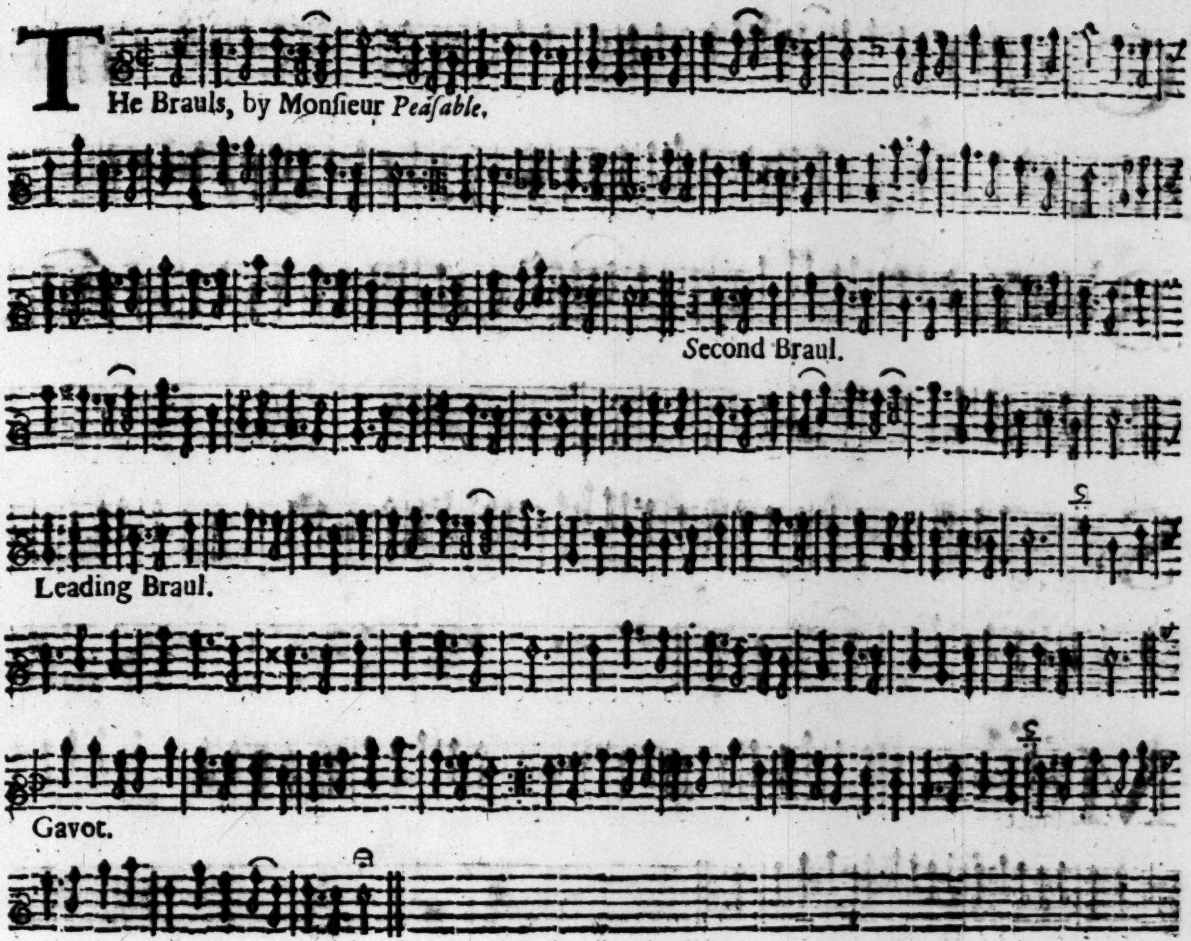


59 CGrant de la Force.

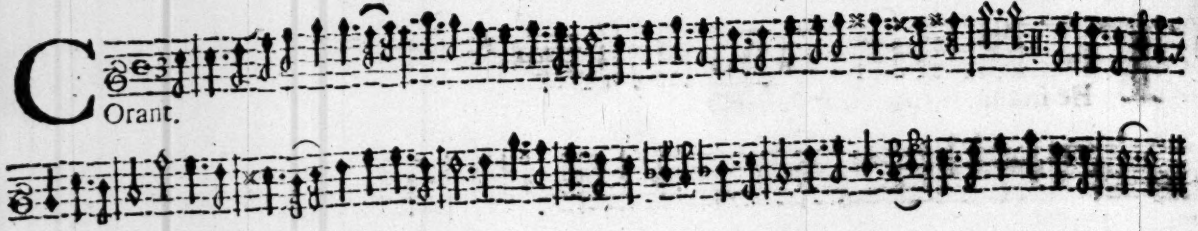



The Brauls.
Leading Braul.
:S:
Gavot.

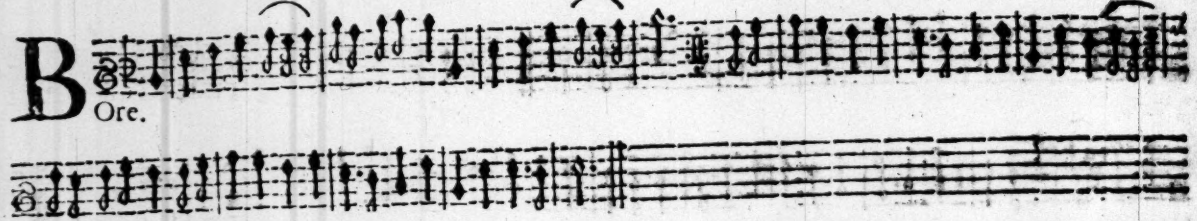

The new Brauls.
Second Braul.
Leading Braul.
Gavot.


The Brauls, by Monsieur *Peasable.*
Second Braul.
Leading Braul.
Gavot.

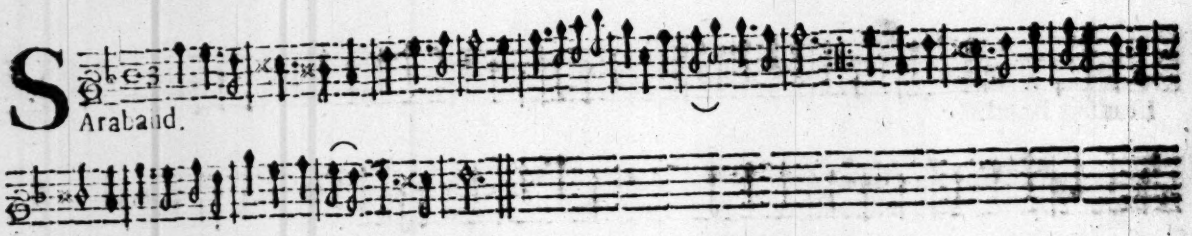
63 C
Orant.



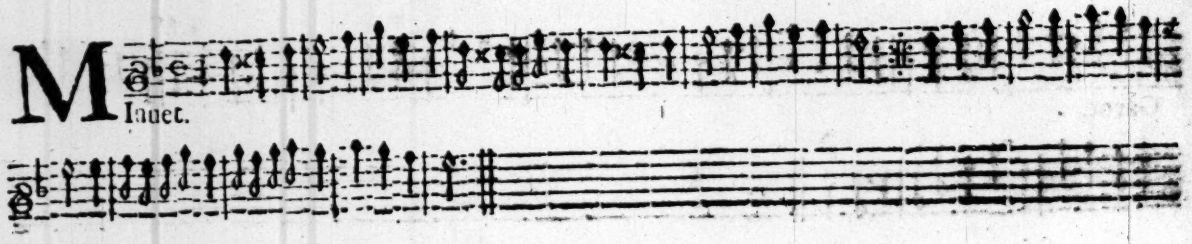
64 B
Ore.



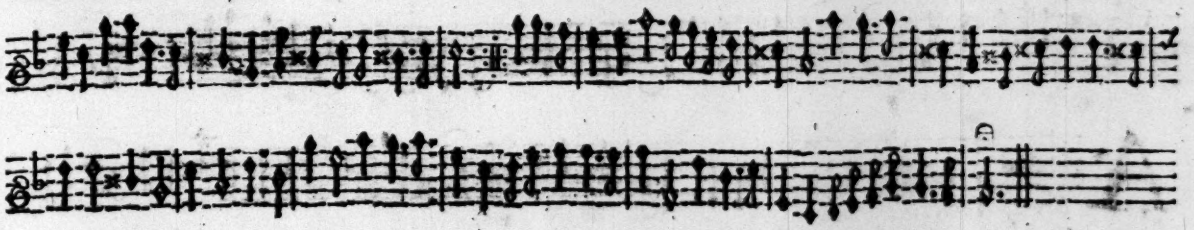
65 S
Araband.



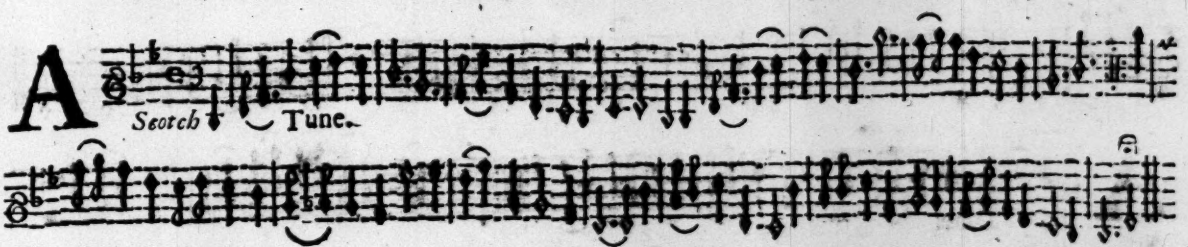
66 M
Iuuet.



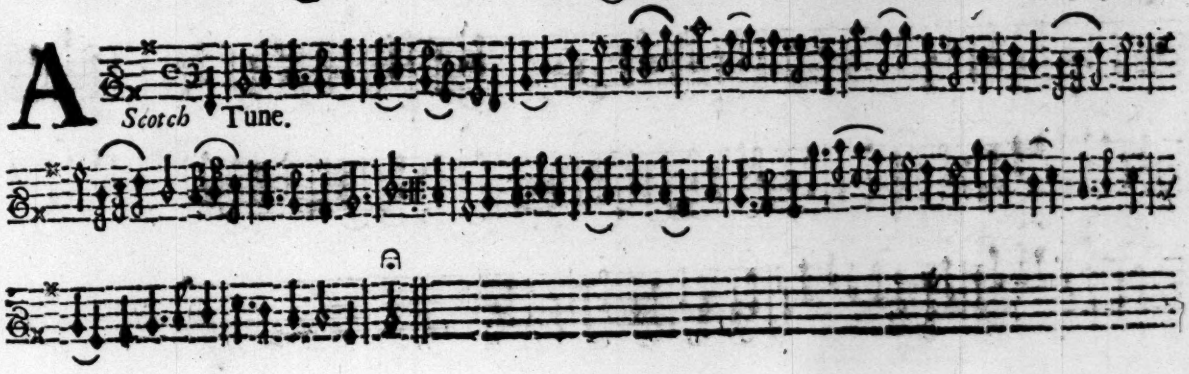
67 A Seranade,



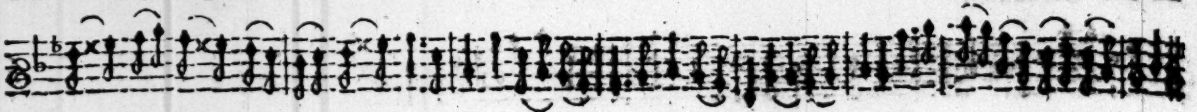
68 A *Scotch* Tune.



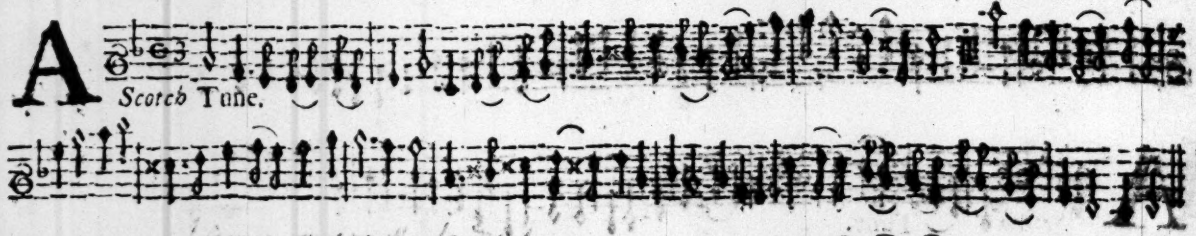
69 A *Scotch* Tune.



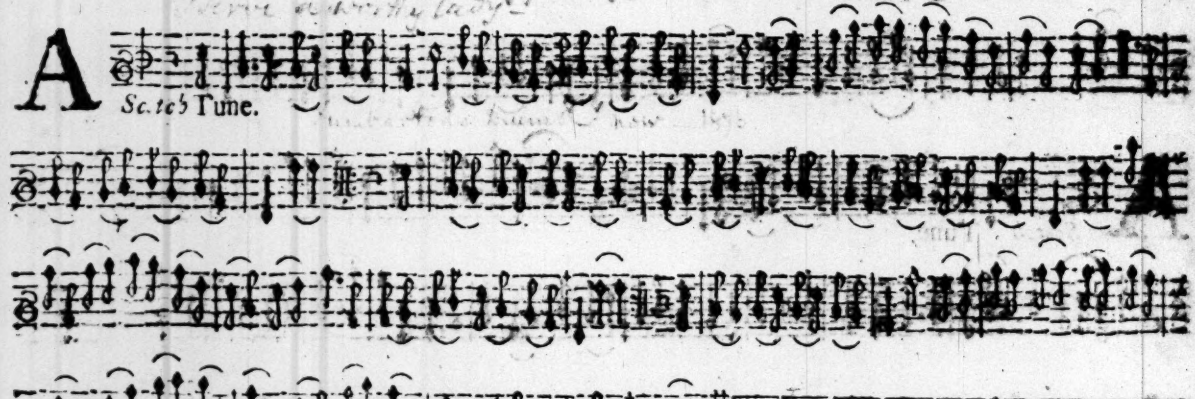
70 A *Scotch* Tune.



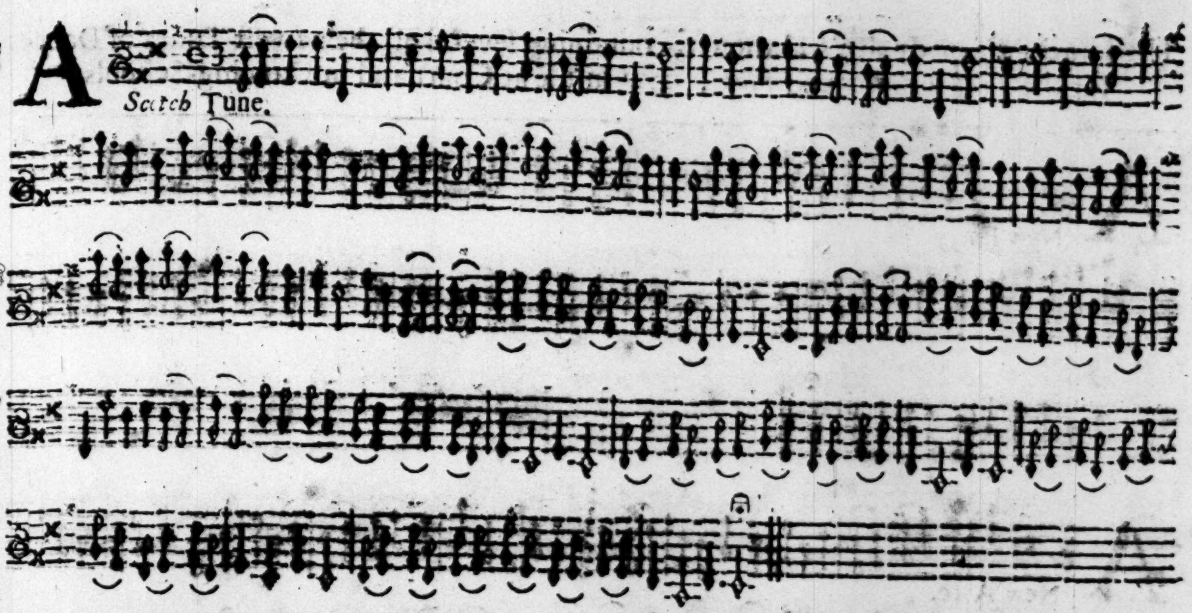
71 A *Scotch* Tune.



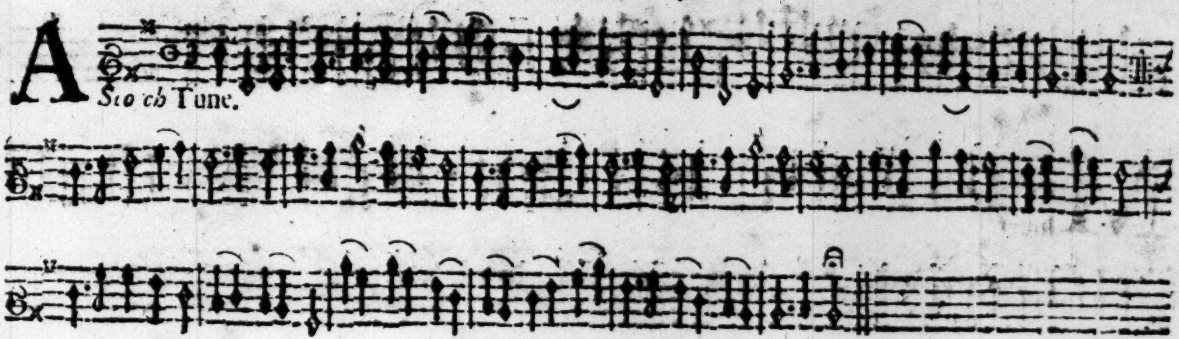
72 A *Scotch* Tune.



A *Scotch* Tune.



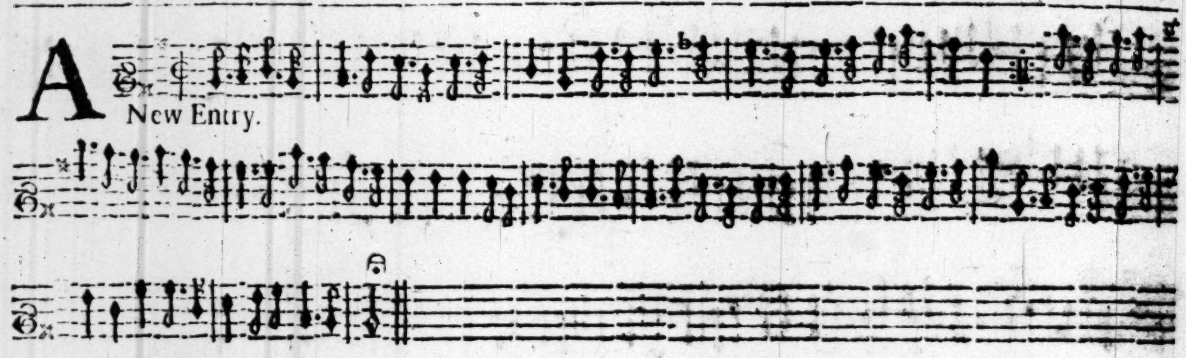
A *Scotch* Tune.



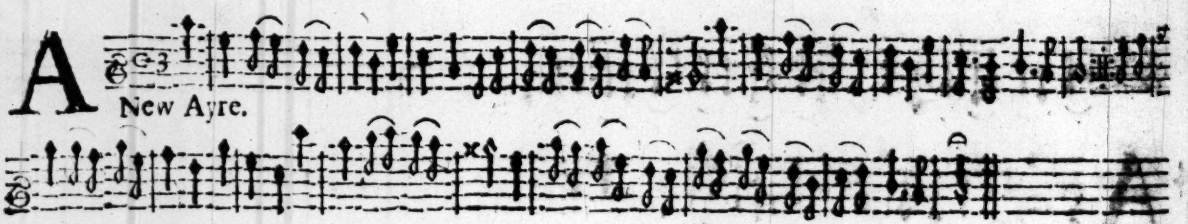
The End of the Second Part.

The Third Part of **Apollo's Banquet**, containing ſeveral of the neweſt Tunes of Dances for the *Treble-Violin* and *Flute*, now in uſe at Court and in Dancing-Schools.

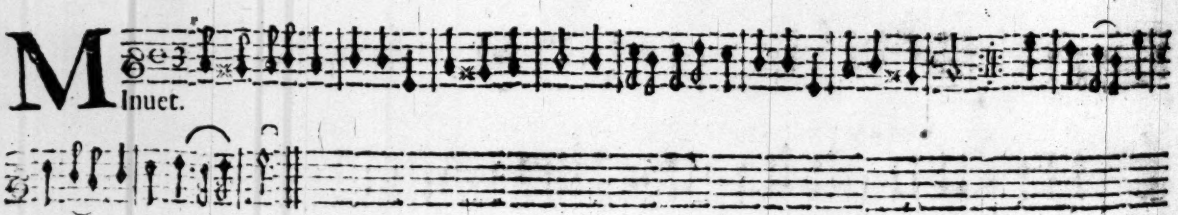
1 A New Entry.

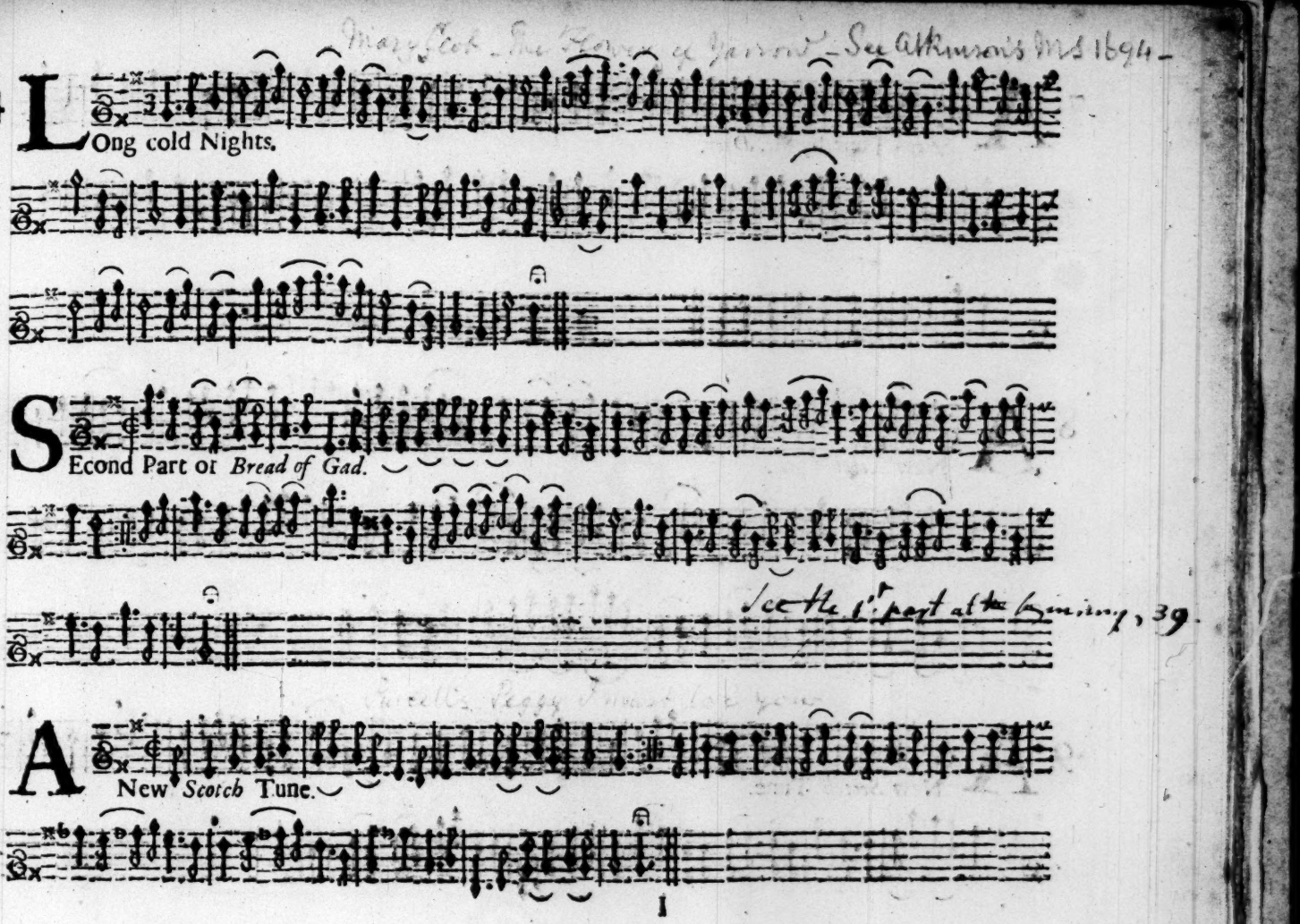


2 A New Ayre.



3 Minuet.





Mary Scot – The Flower of Yarrow – See Atkinson's MS 1694 –

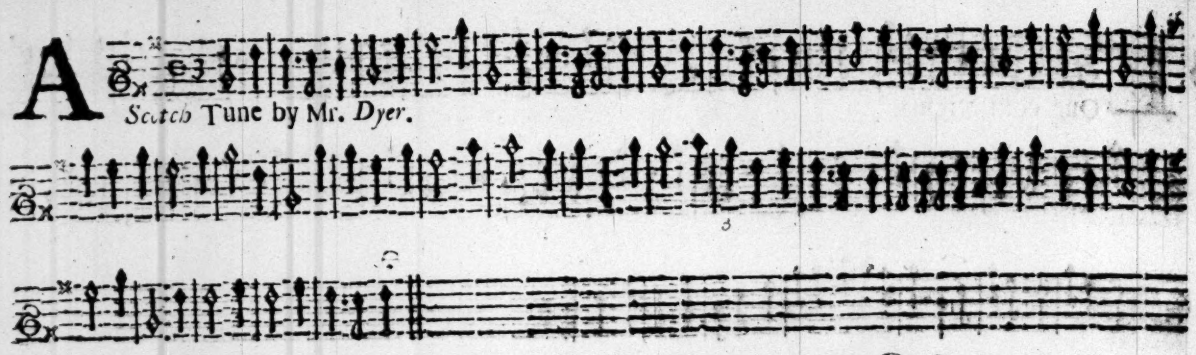
4 LOng cold Nights.

5 SEcond Part of *Bread of Gad.*

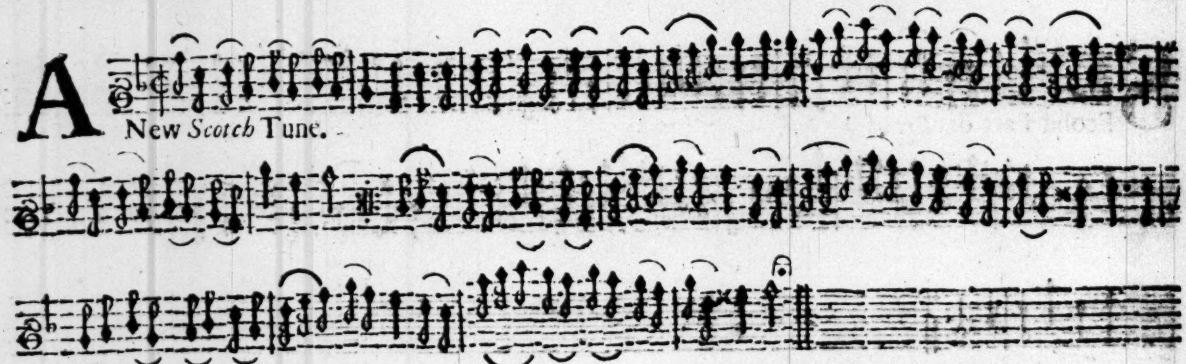
See the 1st part at the Beginning, 39.

6 A New *Scotch* Tune.

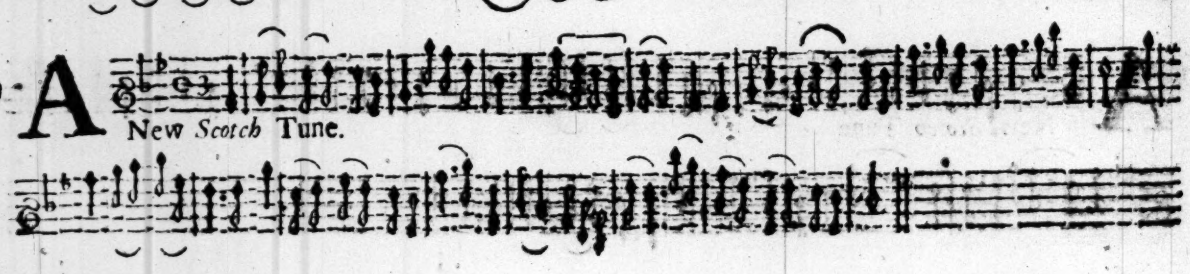
7 A *Scotch* Tune by Mr. *Dyer*.



8 A New *Scotch* Tune.

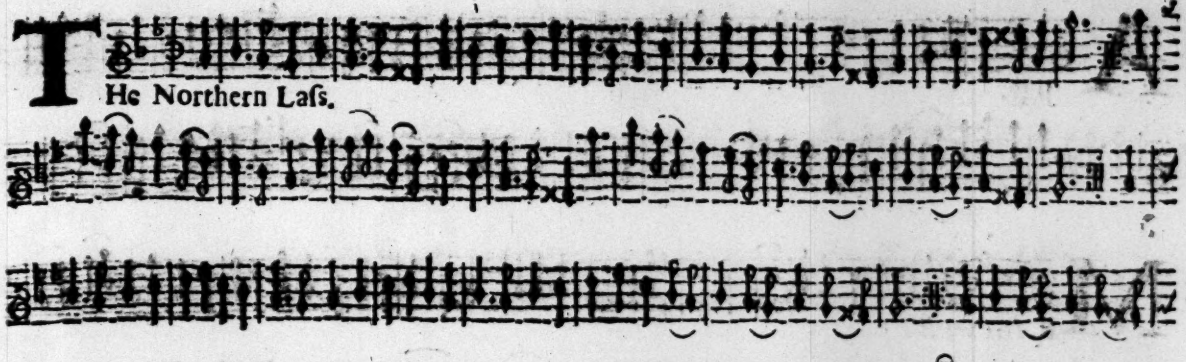


9 A New *Scotch* Tune.

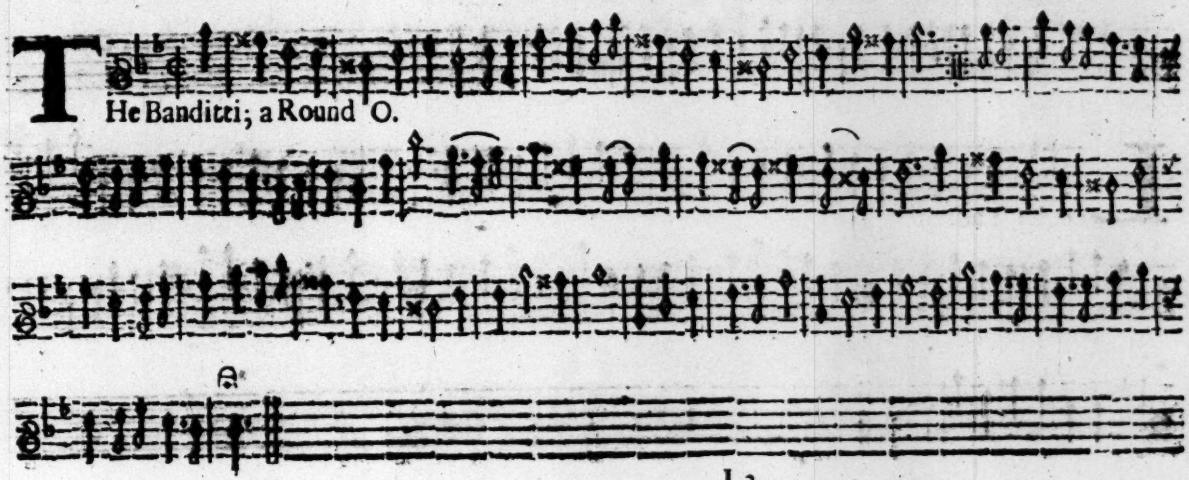


See the Scotchmans Dance in the 2 Vole Book No 59. Pierson the same Tune.

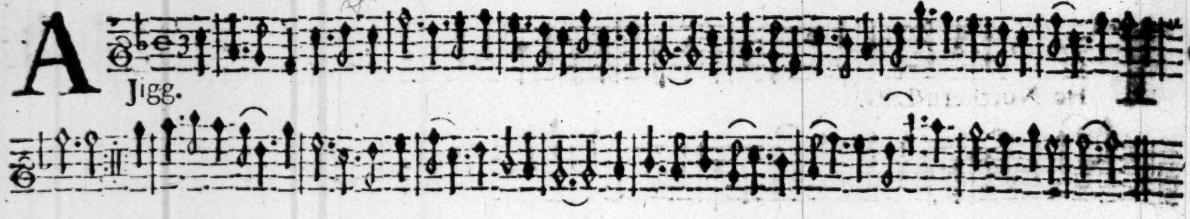
10 THe Northern Laſs.



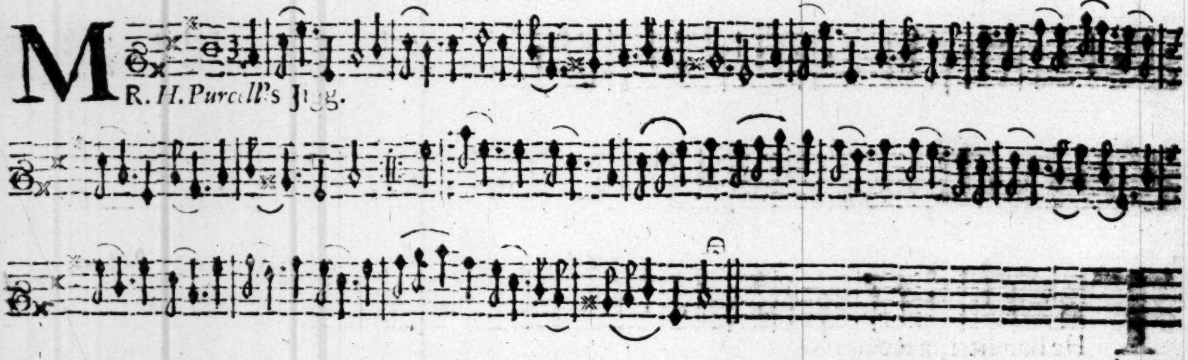
11 THe Banditti; a Round O.



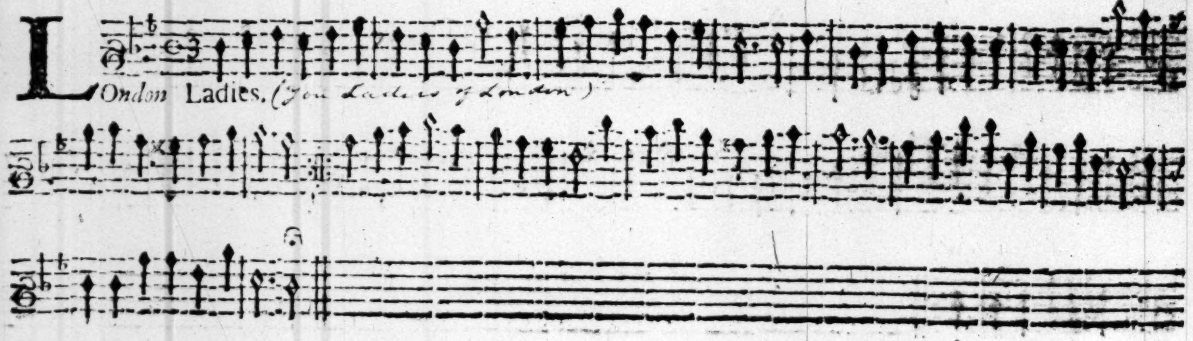
12 A Jigg.



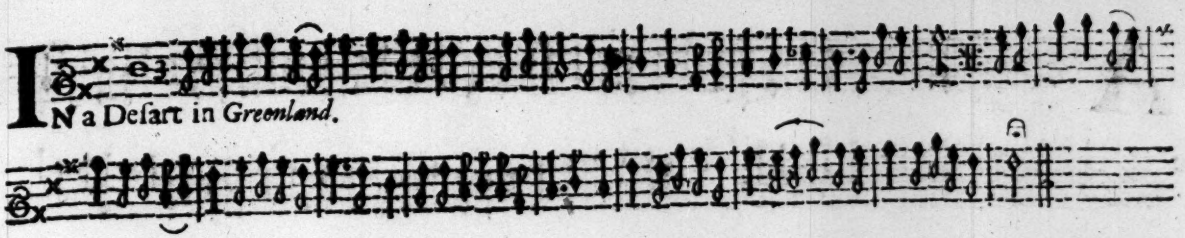
13 M R. H. Purcell's Jigg.



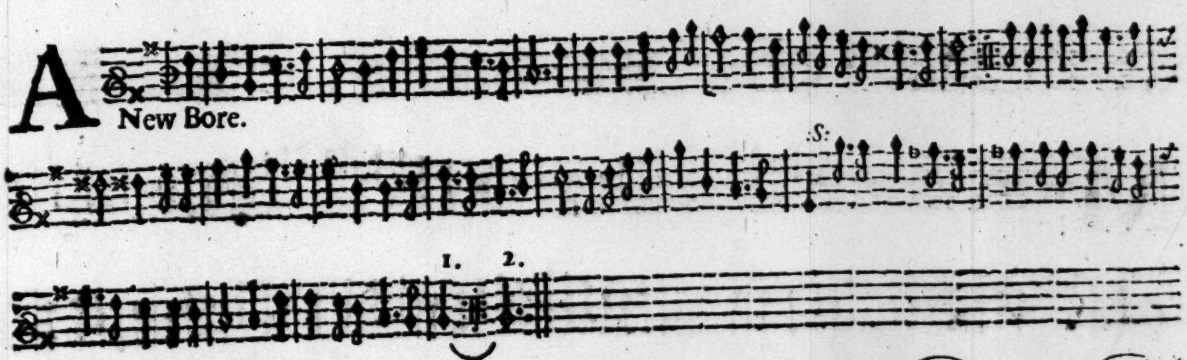
14 London Ladies. (Fair Ladies of London)



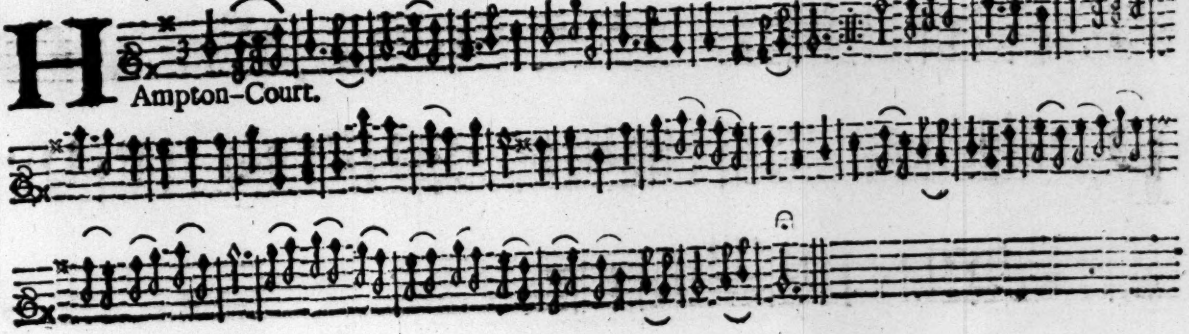
15 IN a Desart in *Greenland*.



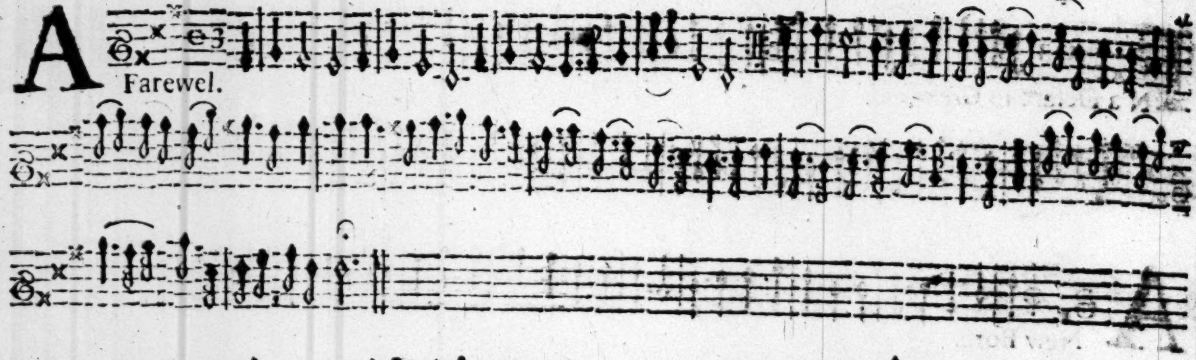
16 A New Bore.



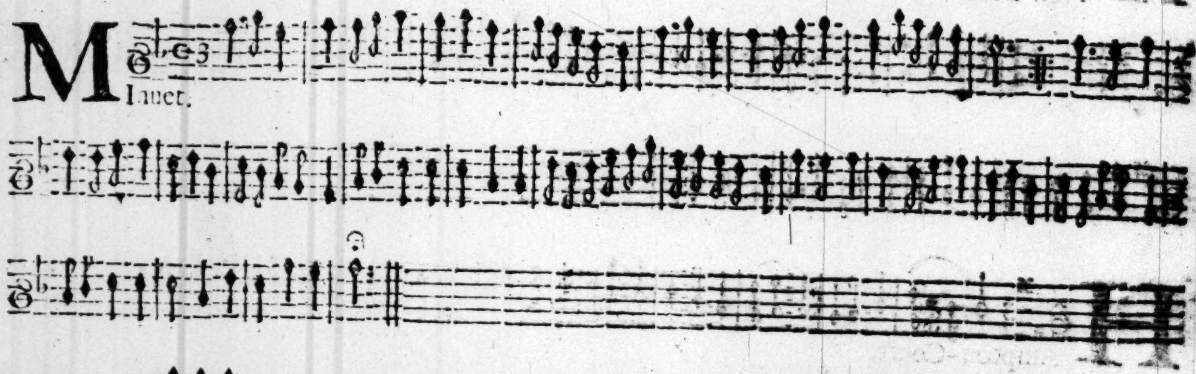
17 HAmpton-Court.



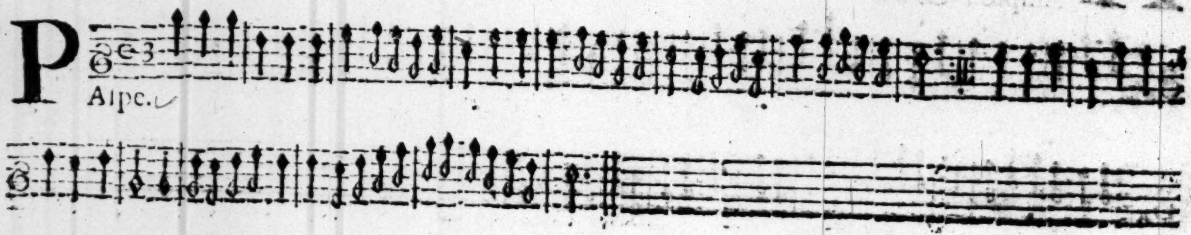
18 A Farewel.

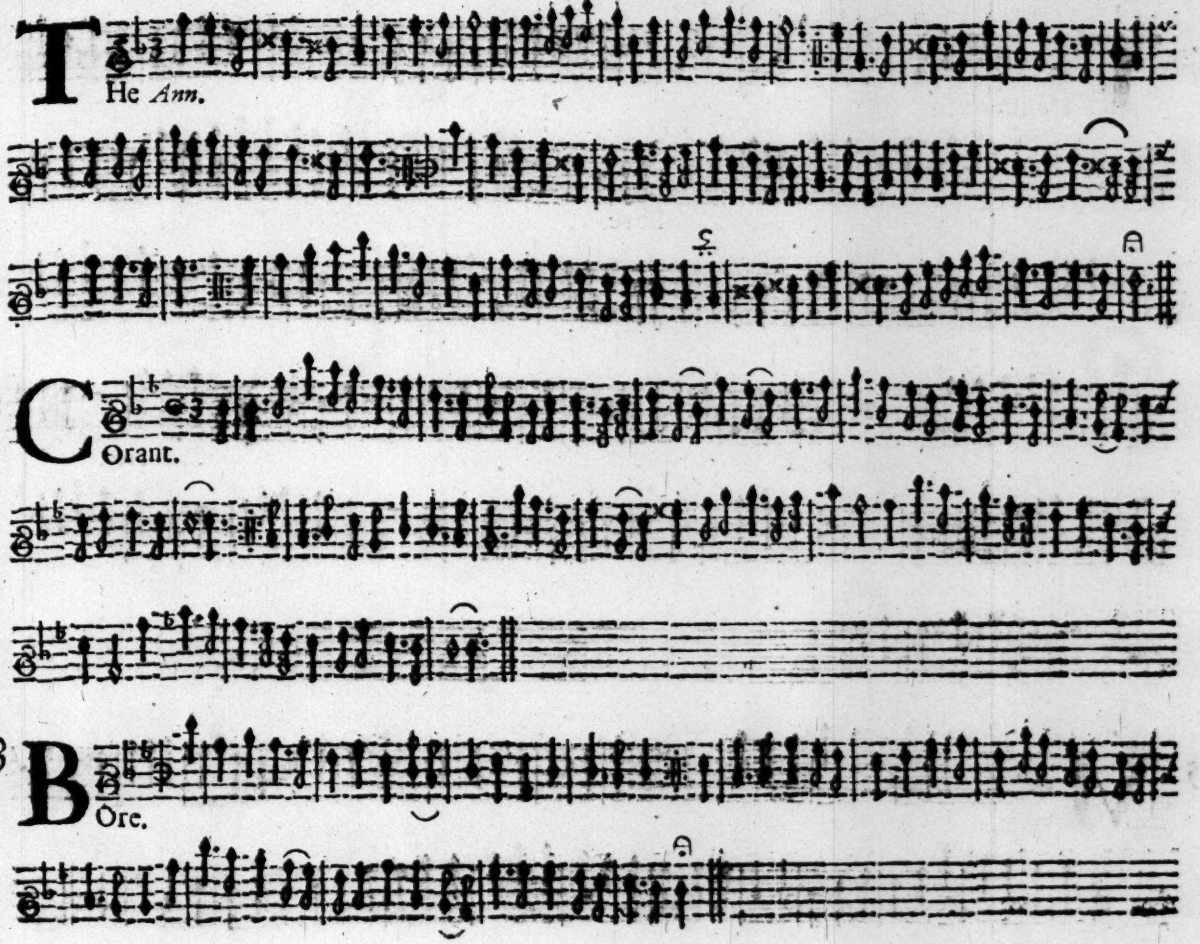


19 M Iuet.



20 P Alpe.




1
THe Ann.
2
COrant.
3
BOre.

24 T

He Princess.

Bore.

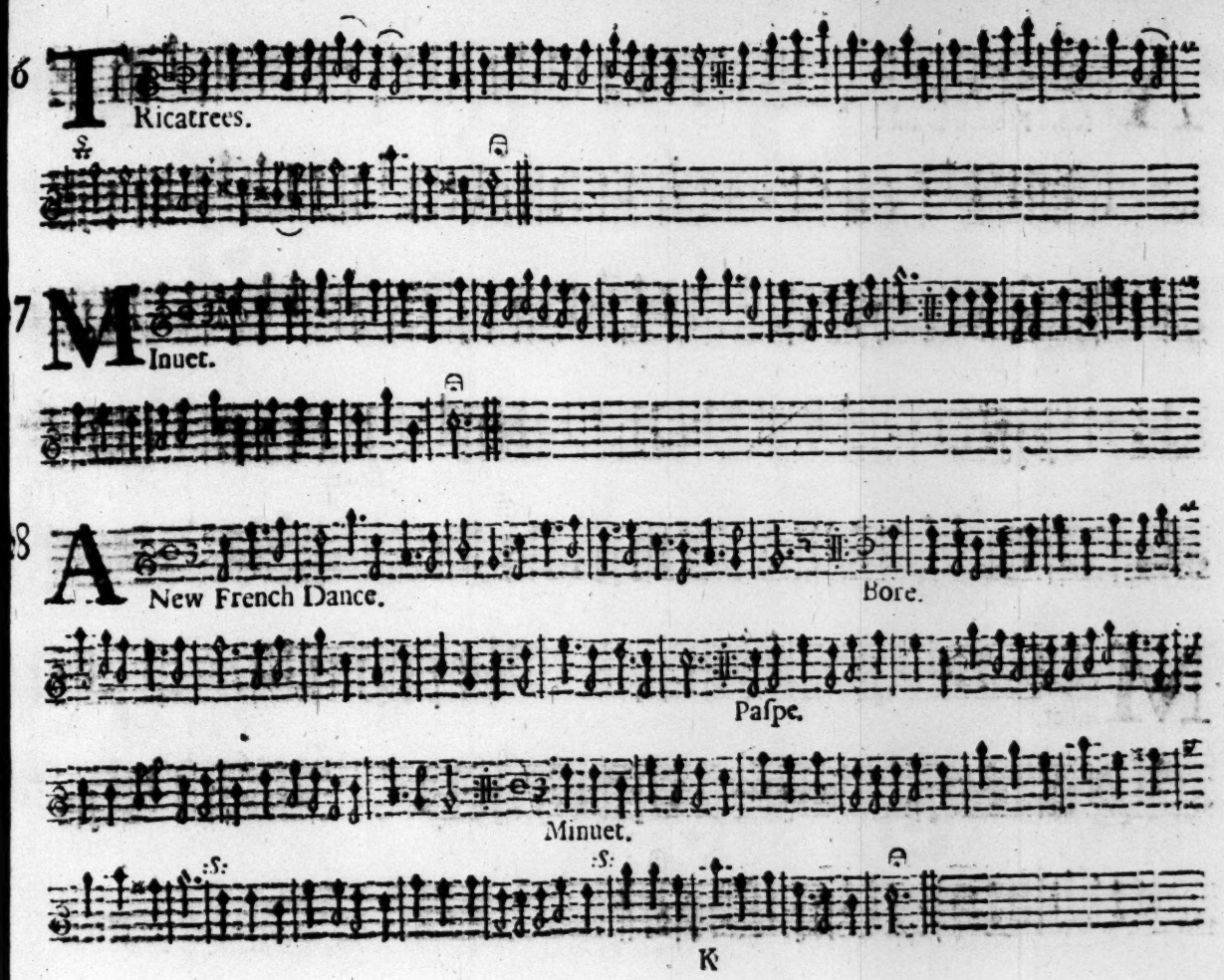
Saraband.

Canaries.

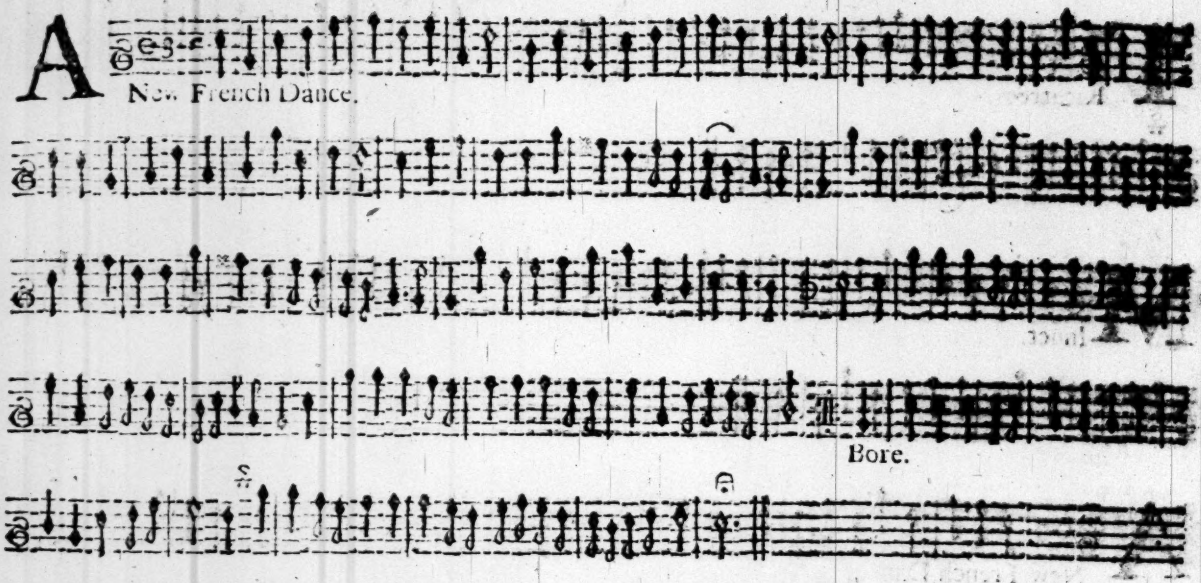
:S:

25 M

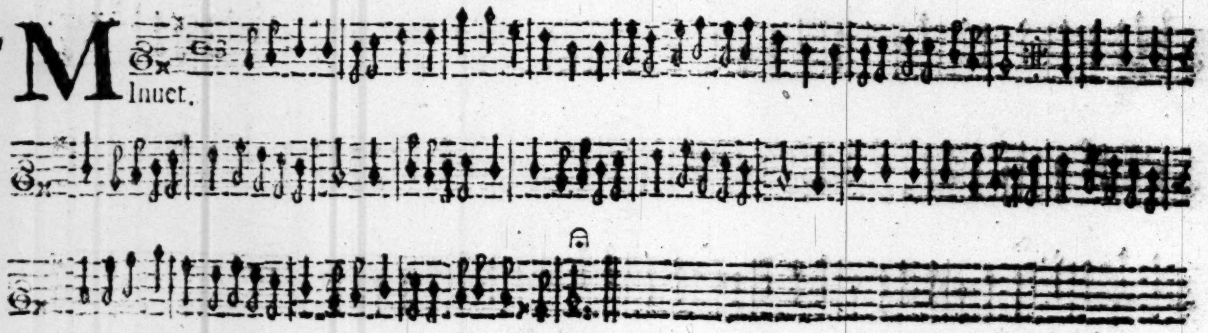
Inuet.


6
T
Ricatrees.
7
M
Inuet.
8
A
New French Dance.
Bore.
Paſpe.
Minuet.
:S:
:S:
K

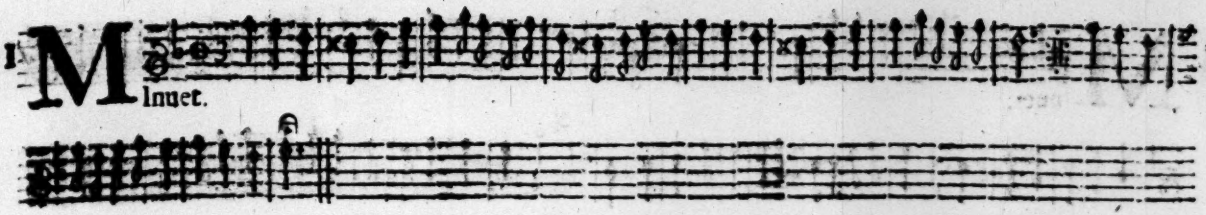
29 A New French Dance.



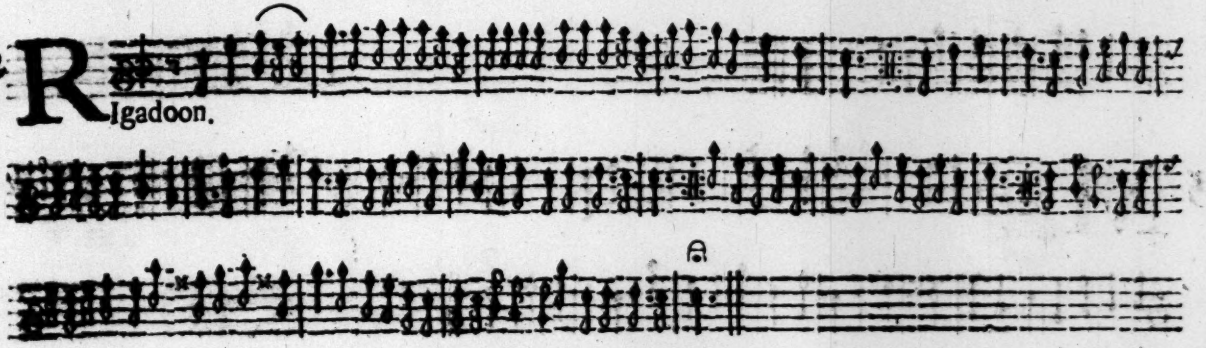
30 Minuet.



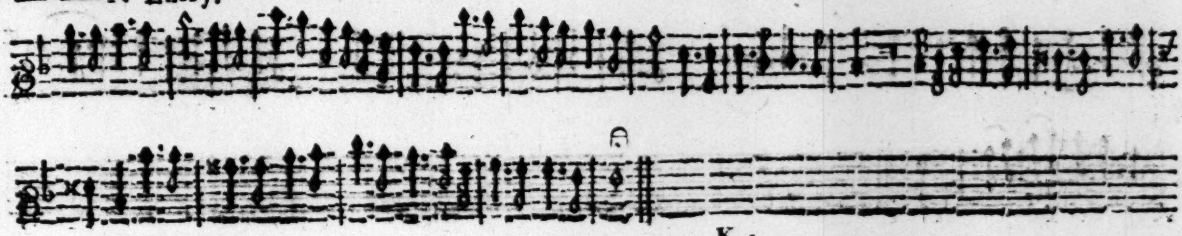
31 Minuet.



32 Rigadoon.



33 An Entry.

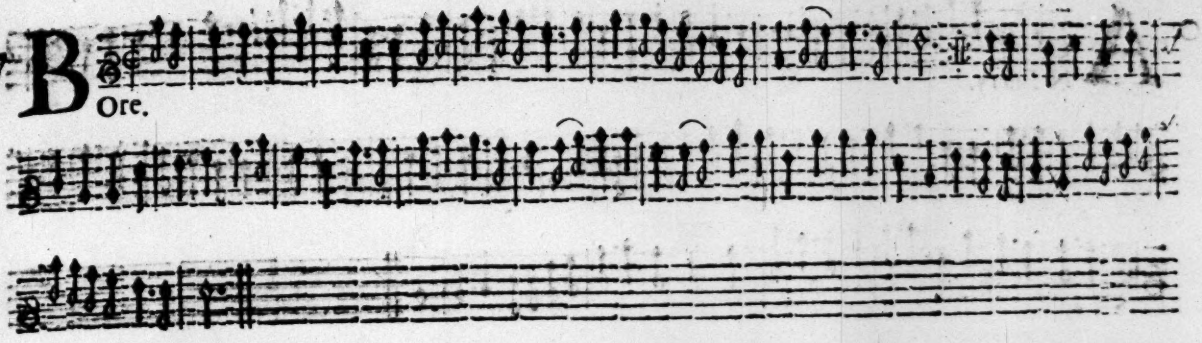


34 Minuet.

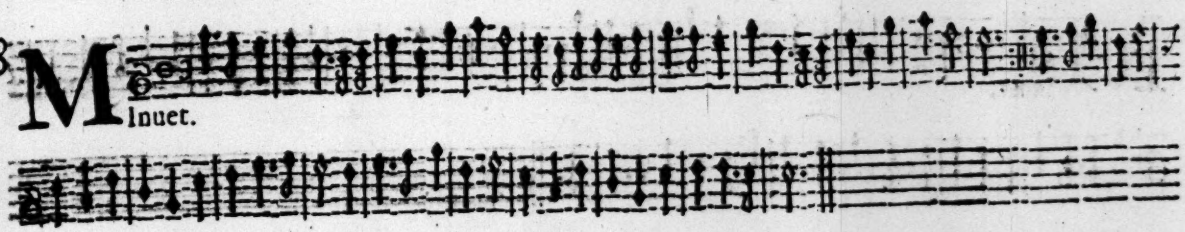
35 Minuet.

36 Alpe.

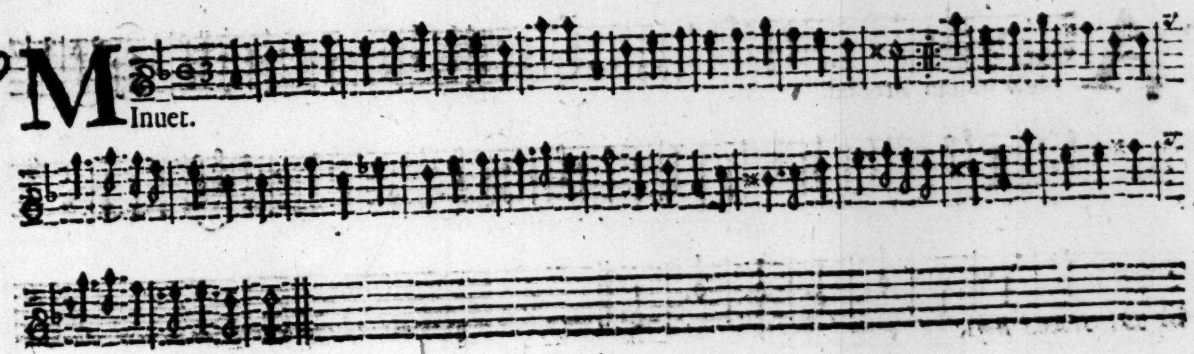
37 Bore.



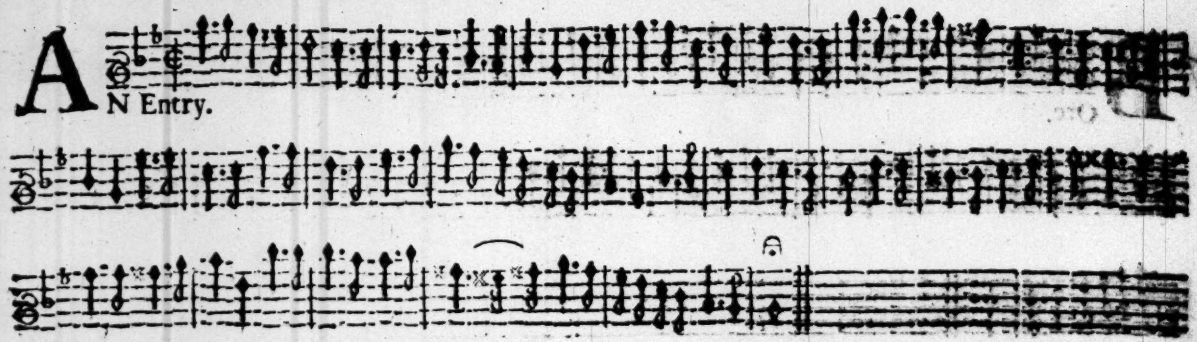
38 Minuet.



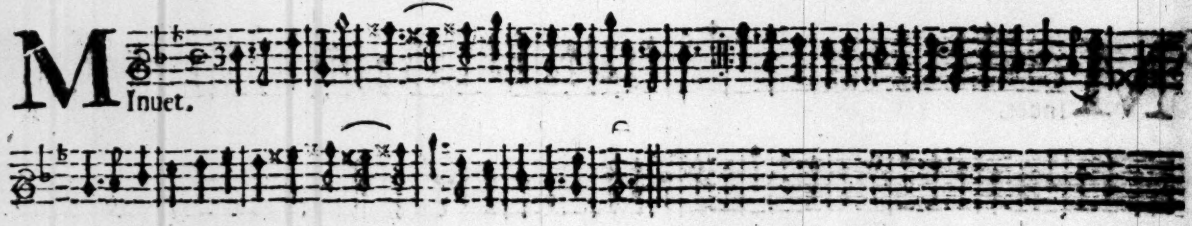
39 Minuet.



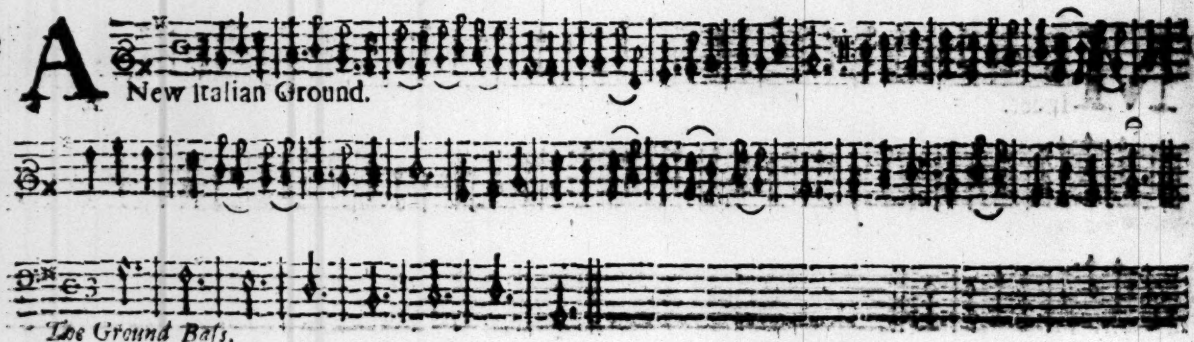
40 AN Entry.



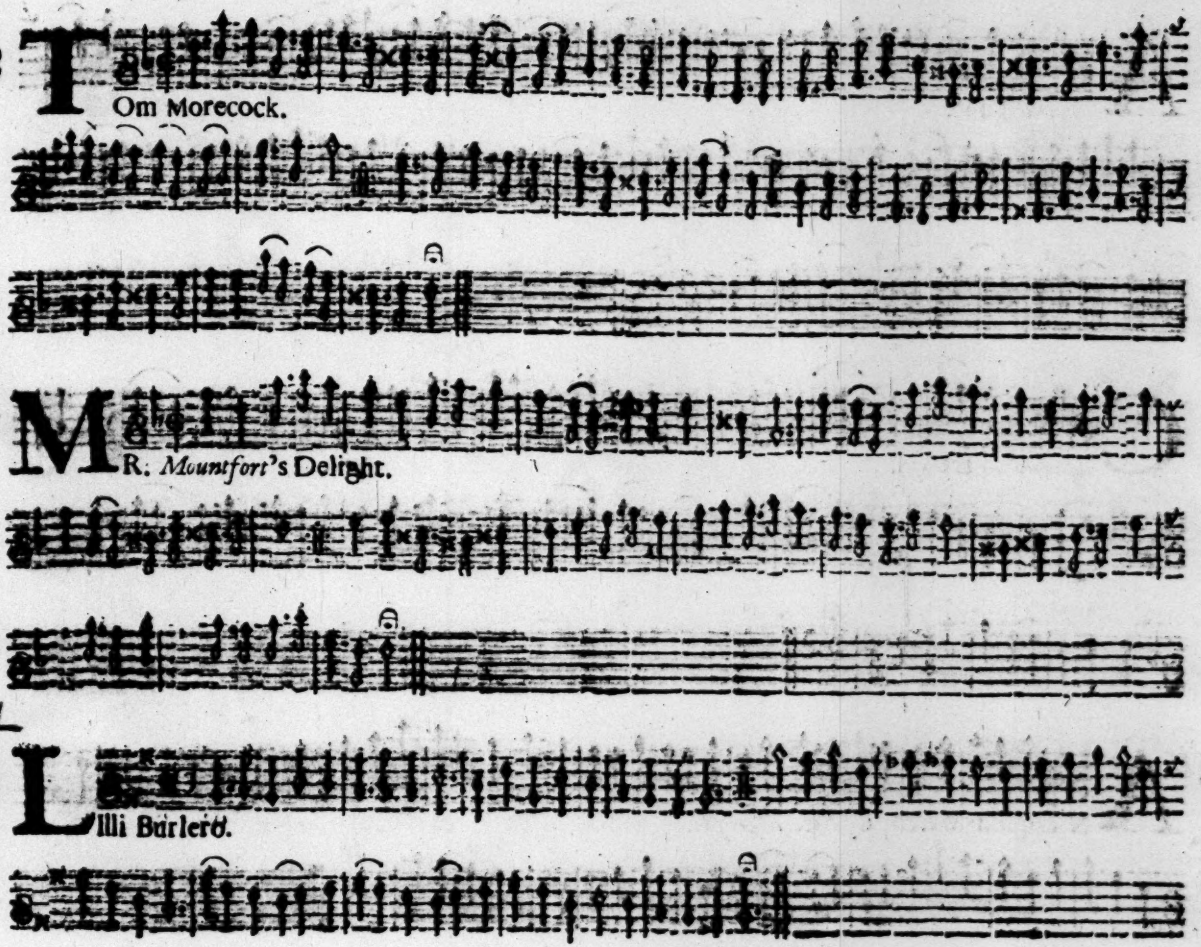
41 MInuet.



42 A New Italian Ground.



The Ground Bass.

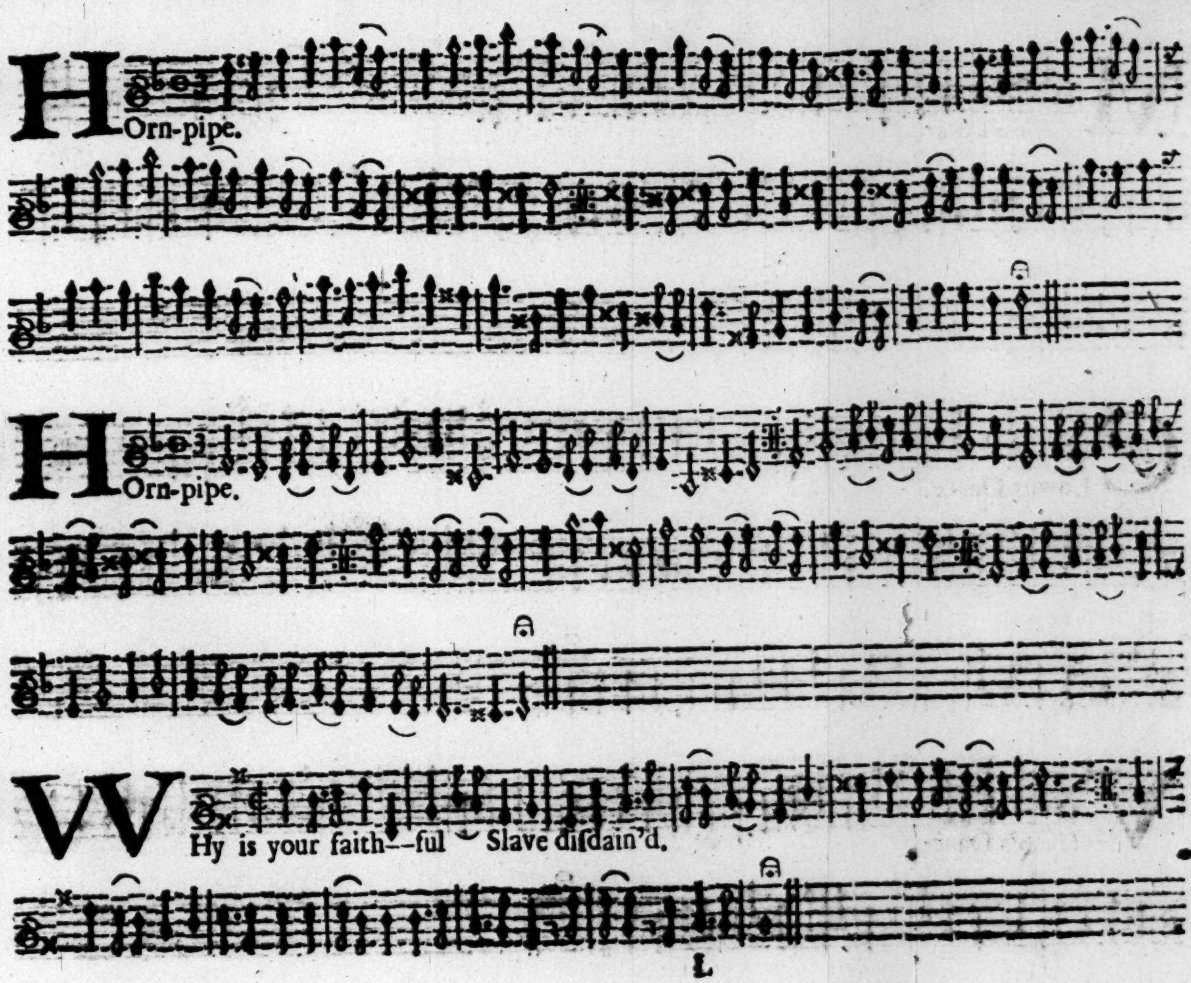

Tom Morecock.
Mr. Mountfort's Delight.
Lilli Burlero.

46 A New Tune.

47 C Efachio's Farewel.

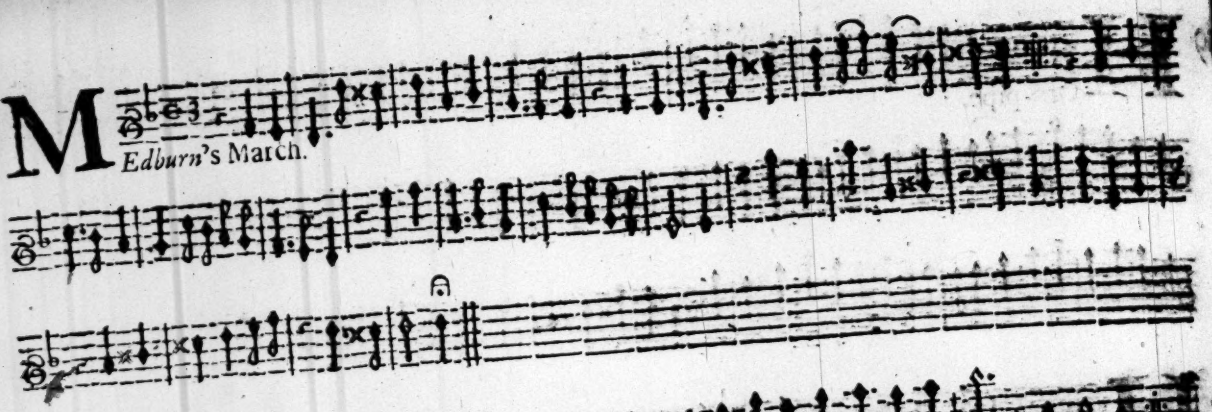
48 A N English March, by Mr. *Akeroyde.*

This Mr Akeroyde seems to have been a fair Composer of Songs See the Old Books of Songs Printed by Playfords


29
Horn-pipe.
30
Horn-pipe.
31
Why is your faith--ful Slave diſdain'd.

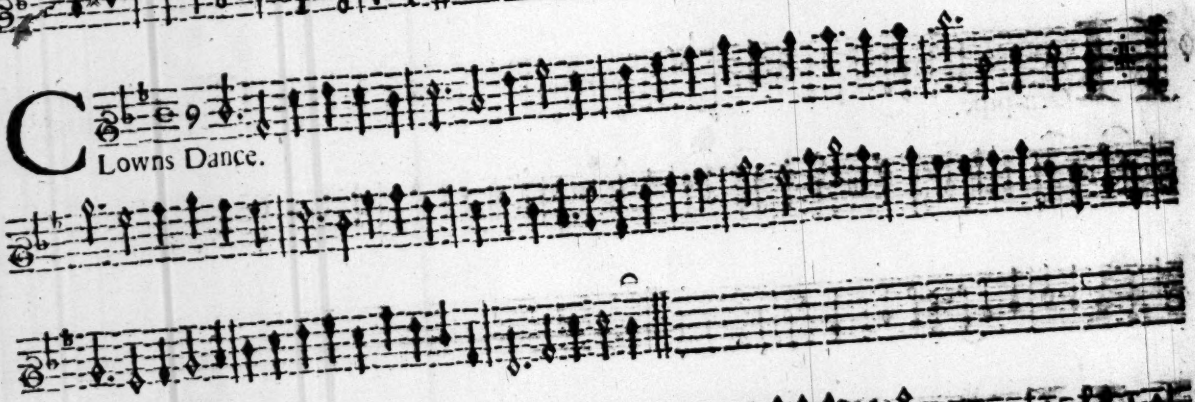
63 M

Edburn's March.



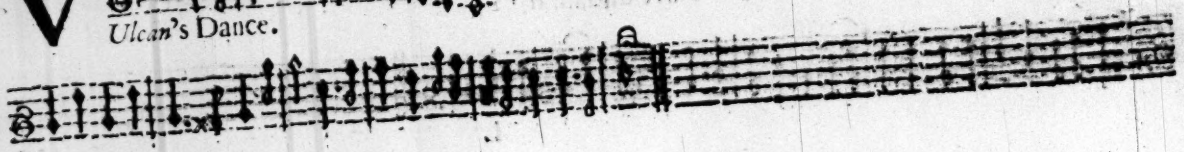
64 C

Lowns Dance.

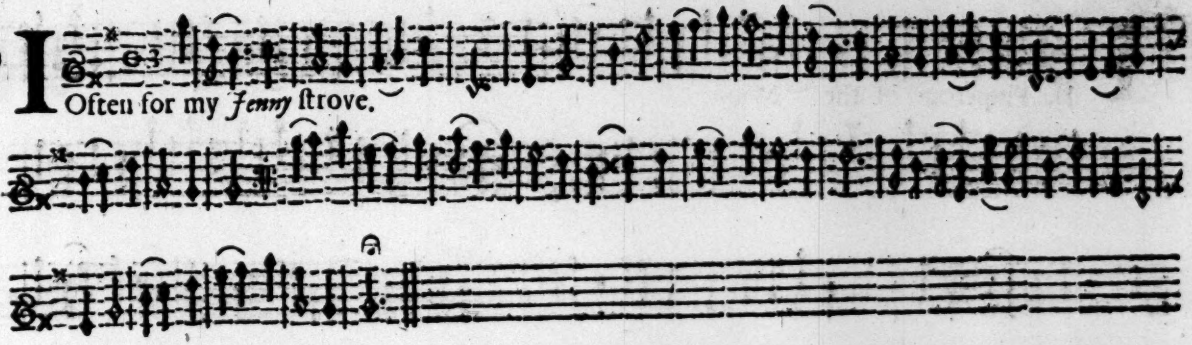


65 V

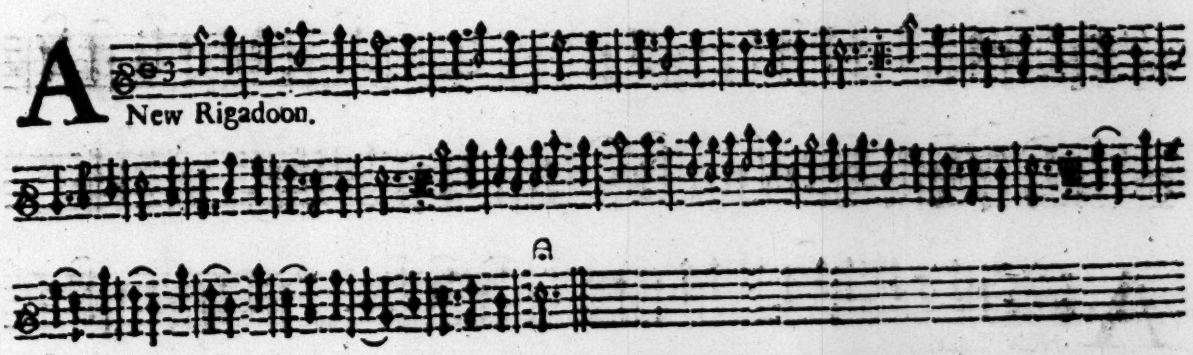
Ulcan's Dance.



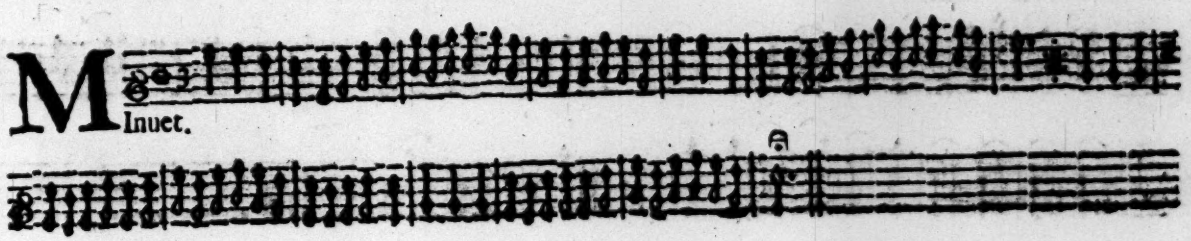
60



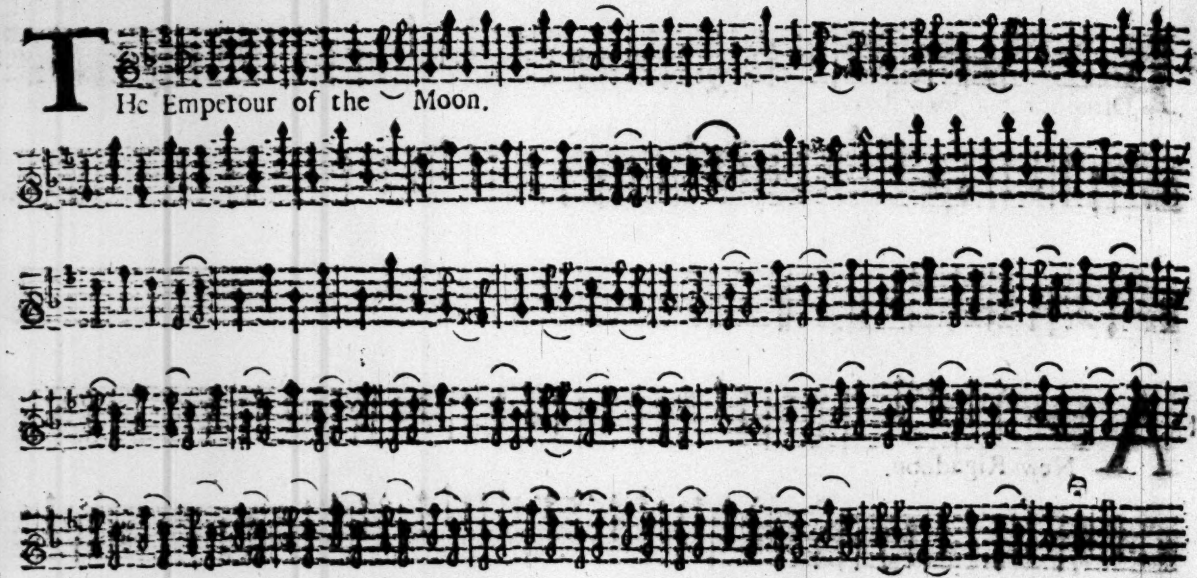
61



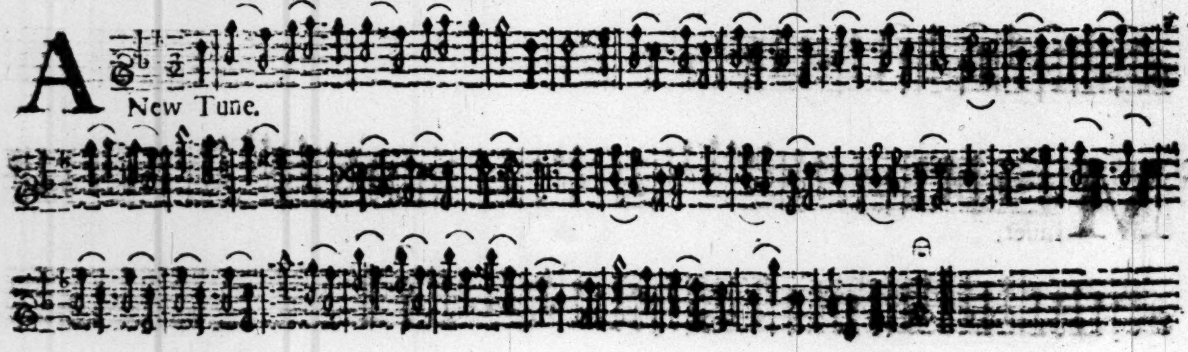
62



52 The Emperour of the Moon.

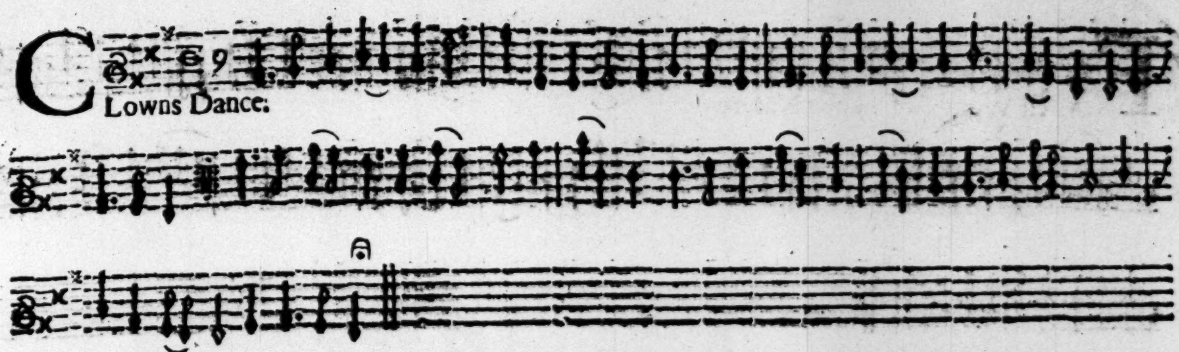


53 A New Tune.



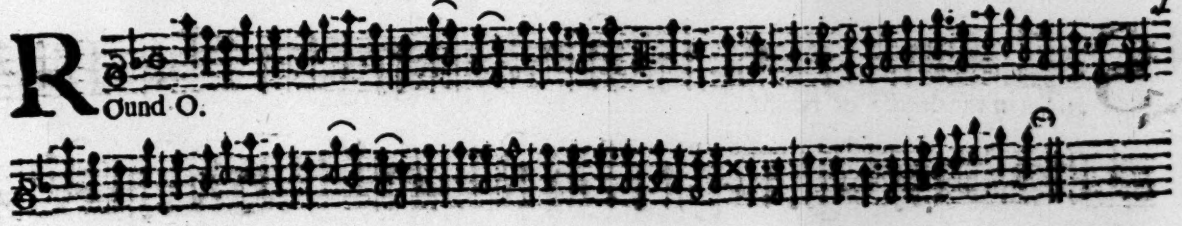
66 C

Lowns Dance.



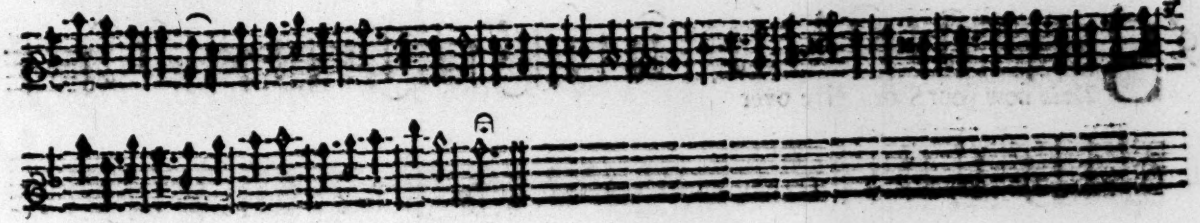
67 R

Ound O.



68 A

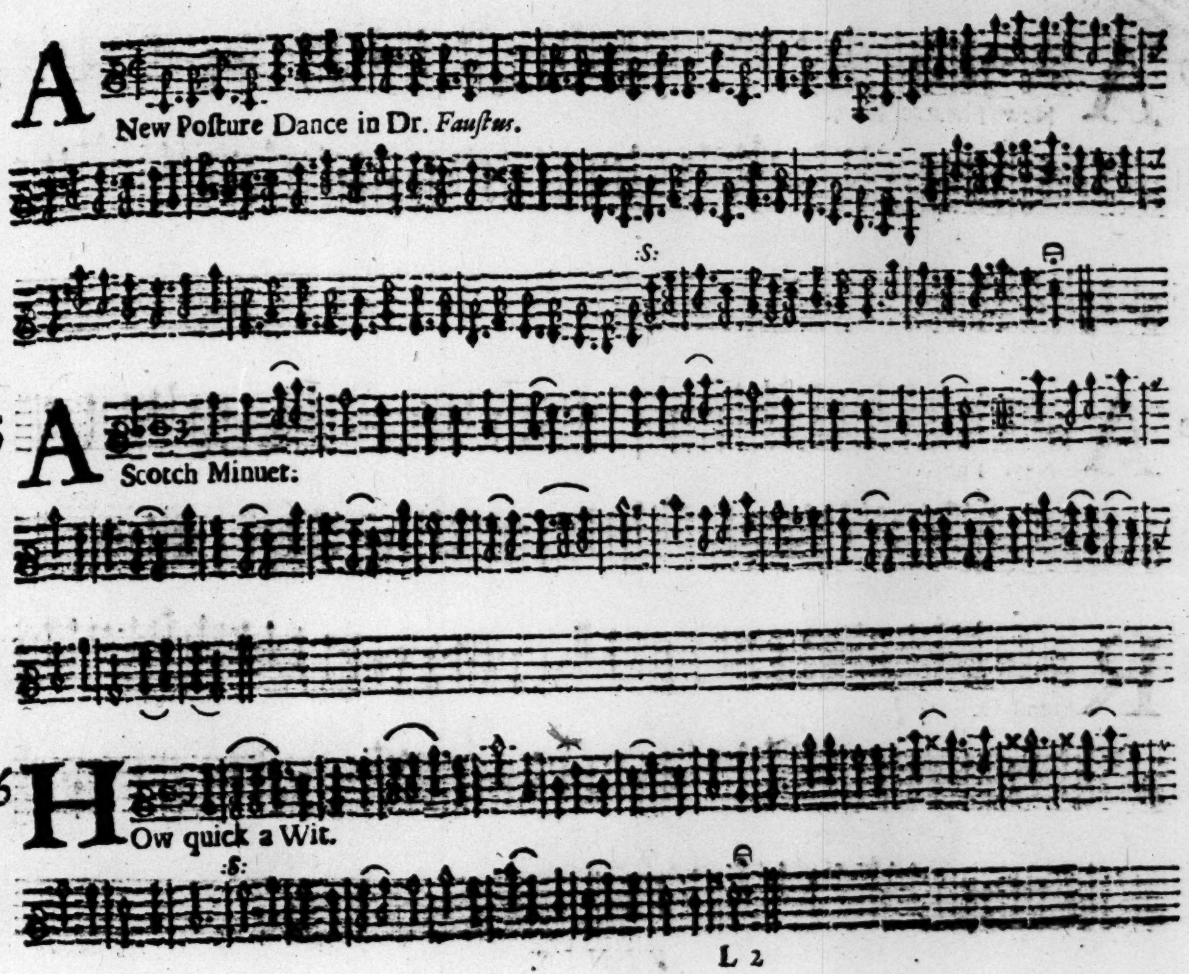
New Tune.



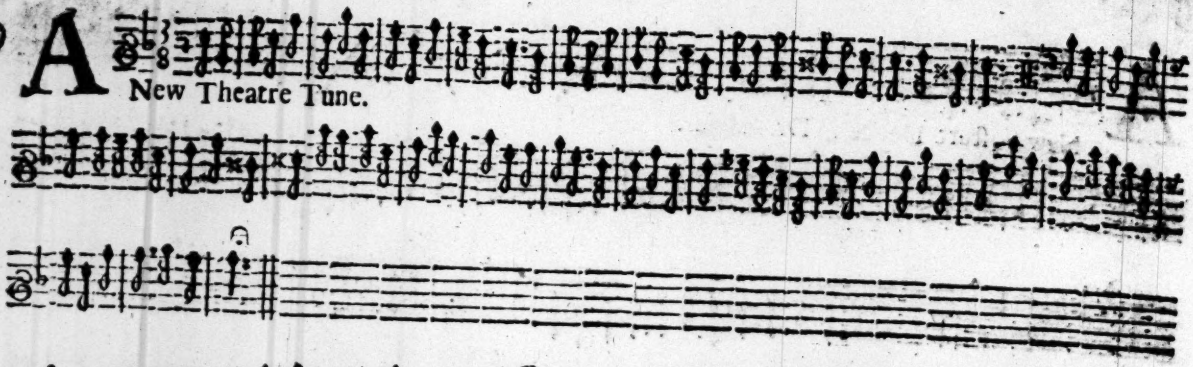
57 Fairest Work of happy Nature.

58 *Abina* in the dead of Night.

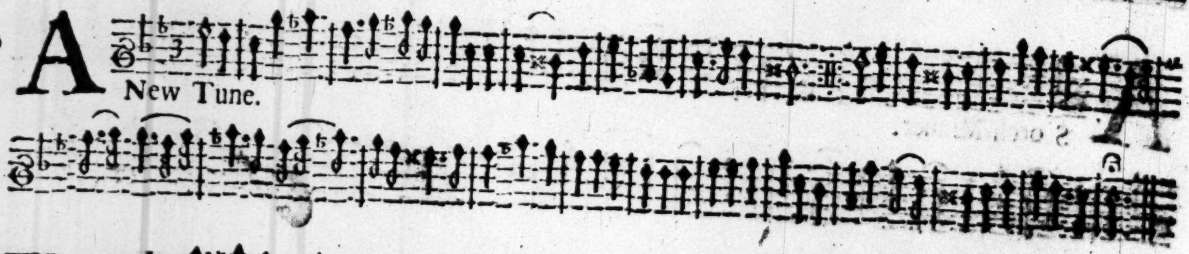
59 *Nvia* now your Scorn give over.


54
A
New Posture Dance in Dr. Faustus.
:S:
55
A
Scotch Minuet.
56
How quick a Wit.
:S:

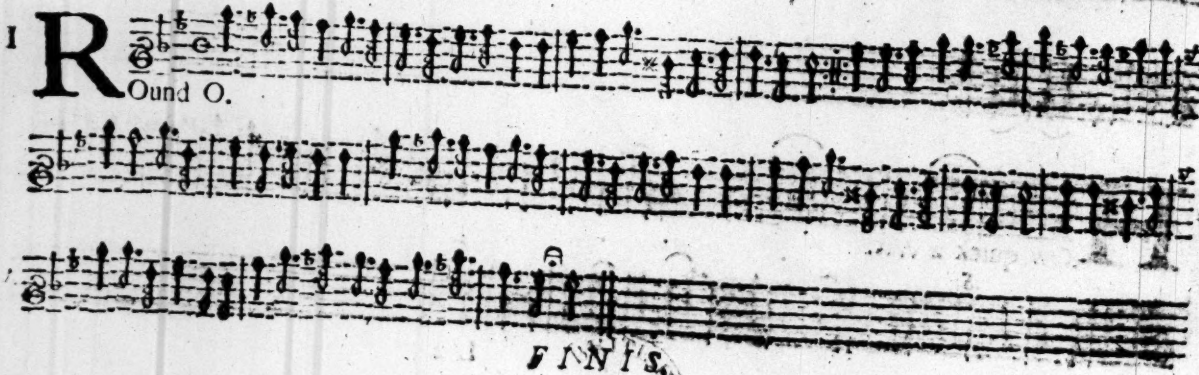
69 A New Theatre Tune.



70 A New Tune.



71 ROund O.



FINIS.

DE MUSEUM